

DOCTOR WHO

A MARVEL MONTHLY 40p

DECEMBER N°59

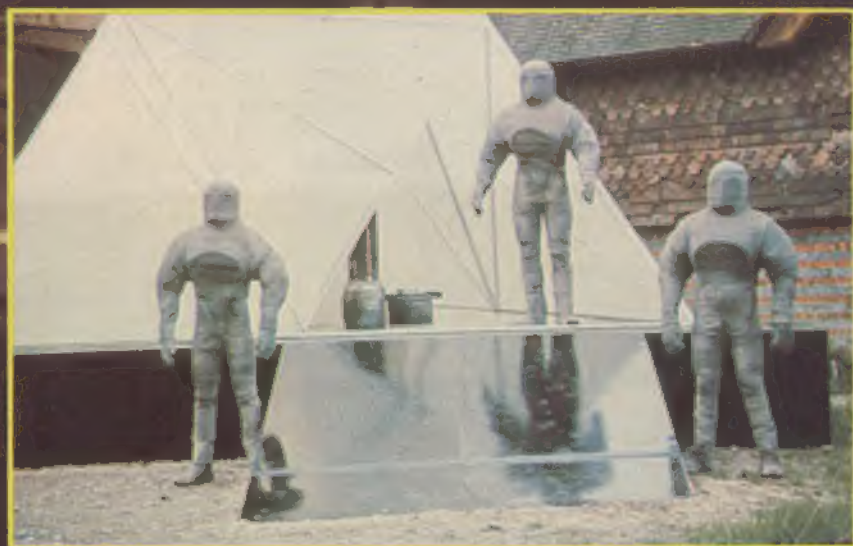
THIS MONTH
WE FEATURE:
PYRAMIDS
OF MARS

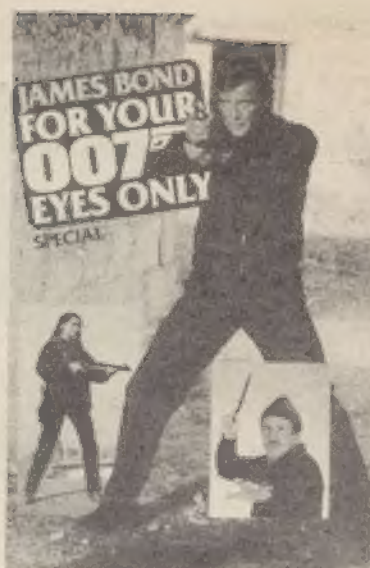
PLUS NEW
COMIC STRIPS AS
THE SONTARANS
INVADE EGYPT

AND THE DOCTOR
MEETS THE
'JUNKYARD DEMON'

EPISODE GUIDE
THE INVASION TO
THE WAR GAMES

AND
ALL YOUR FAVOURITE
REGULAR FEATURES





ANNUALS 1981

This year we are making a special purchase of nine Annuals for all loyal Marvelites.

For the first time ever: STARBURST Annual, an all new over-view of film and TV fantasy with lots of colour pics from the Starburst Editorial crew.

RAIDERS OF THE LOST ARK, the all new George (Star Wars) Lucas and Stephen (Jaws) Spielberg adventure motion picture starring Harrison (Han Solo) Ford as adapted in picture-strip form.

CAPTAIN AMERICA presents the classic Steranko stories, SPIDERMAN, HULK and STAR WARS all showcase their own strips; and THE ORIGINAL X MEN battle, the Sentinels FOR YOUR EYES ONLY hot from the latest blockbuster James Bond movie, and with art by the legendary Neal Adams.

Last, but not least. The annual which is published before the magazine of the same name, WORZEL GUMMIDGE, includes an interview with star Jon Pertwee.

That's our nine book line up of annuals for 1981.

Each book costs £2.75 which includes postage and packing, or order any four for just £10.00.

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DOCTOR WHO

DECEMBER 1981

NUMBER 59

PUBLISHER: STAN LEE

GALLIFREY GUARDIAN

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News and views from every sector of Time and Space, compiled by our roving reporter, Jeremy Bentham.

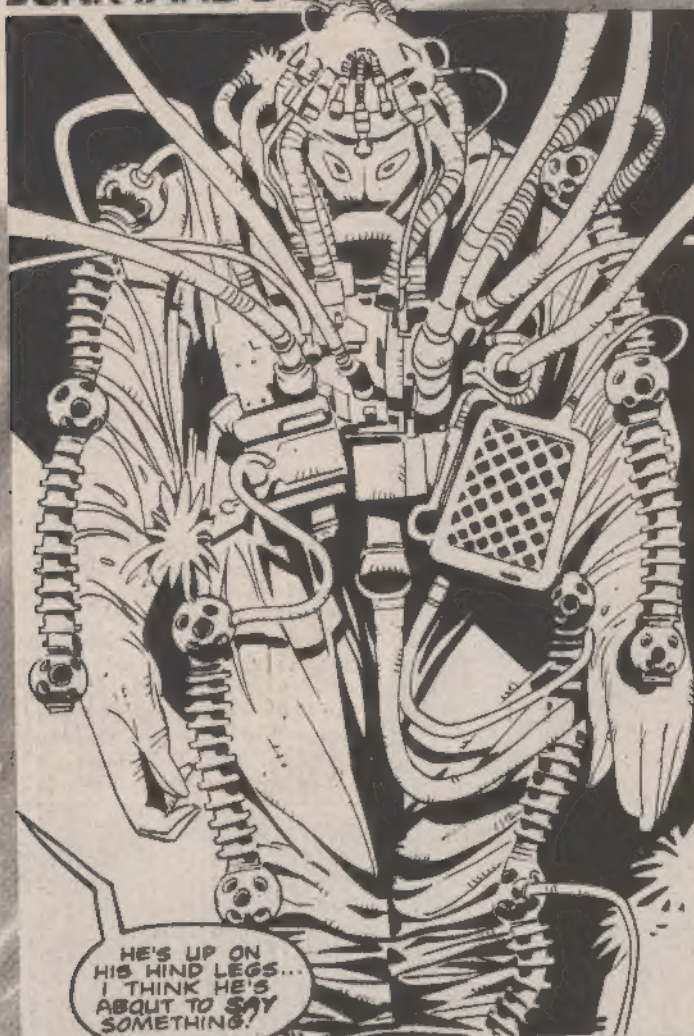
DOCTOR WHO LETTERS

6

Our readers rave and roastings. See if your letter is among this collection.

JUNKYARD DEMON

7



The stunning conclusion of the *Doctor Who*/Cyberman story by regular scripter Steve Parkhouse and guest artists Mike McMahon and Adolfo Buylia.

DOCTOR WHO ARCHIVES

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This month the *Doctor Who Archives* look back at the 1976 Tom Baker adventure *Pyramids of Mars*.

MATRIX DATA BANK

20

Our readers queries answered. A veritable mine of information.

EPISODE GUIDE

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A special extended *Episode Guide* this month to take in a record 34 episodes from *The Invasion* to *The War Games*.

DOCTOR WHO INTERVIEW

25



We talk to the Visual Effects Designer who has been involved in many *Doctor Who* adventures, most notably *Pyramids of Mars* and *Warriors Gate*, Mat Irvine.

DOCTOR WHO AND THE MERCHANDISERS

32

An overview of the many BBC licenced *Doctor Who* related products manufactured over the years.

PHOTOFILE

38

This month we spotlight the actor Bernard Archard, who has appeared in the *Doctor Who* stories *The Power of the Daleks* and *Pyramids of Mars*.

THE GODS WALK AMONG US

39

In keeping with the decidedly Egyptian flavour of this month's *Doctor Who Monthly* we present a tale of archeology and Sontarans by John Peel and David Lloyd.

THE TIME LORD MAYOR'S SHOW

November 14th 1981 will be an important date for all those *Doctor Who* fans anxious to glimpse what is virtually the first public appearance by the new Doctor, Peter Davison.

In full costume the Doctor regent will be aboard the large float sponsored by the *British Insurance Association* appearing in this year's Lord Mayor's Show along the streets of the city of London.

However, even the instantly recognisable Peter Davison is threatened to be upstaged by the presence on the float of a whole range of *Doctor Who* monster favourites from the tentacular Axons to the ubiquitous Daleks and their sinister creator, Davros.

What might amaze some spectators though is that the monsters themselves do not hail from the store-rooms of the BBC. Almost all of them are perfect reproductions assembled by a talented group of *Doctor Who* fans from the Birmingham region under the auspices of Toby Chamberlain.

Toby's team, which includes a costume designer, a sculptor and an electronic's technician first established their name at a *Doctor Who* convention this summer when they unveiled their Davros replica to an amazed audience. A photo feature showing the final stages of Davros's assembly for the Con can be found in the *Doctor Who Monthly Winter Special* out 29th October 1981.

The team's involvement with the B.I.A. float came when the association approached the BBC with a view to borrowing some of their props and costumes for their projected display at the Lord Mayor's show which would show the theme of



insurance travelling continually in time -- from birth to retirement. However, with the three *Doctor Who*

exhibitions holding onto the top notch props and with many others deteriorated beyond use BBC Enterprises

were unable to be too much help to the Association and so the assignment was delegated out to the Birmingham lads.

Working patiently with tape measures, rulers and calipers the team visited the Exhibitions and painstakingly took down the vital statistics of the creatures they reckoned to be within their scope to build. Long weeks of hard work followed with the team scouring shops and theatrical costumers for the basic raw materials they knew they would need. The heavy quilting worn by the Sontarans proved to be difficult to find until a theatre shop in London was found to possess it.

Peter Davison's involvement with the Show came when mention of the event reached the ears of producer John Nathan-Turner who saw the Lord Mayor's procession, which is given national coverage, as a good publicity vehicle for the new series less than two months away now. However, scheduling on the day will be tight. No sooner will Peter Davison finish the show than he will have to be back in West London for a rehearsal session. Probably not for the first time the versatile young actor will wish the prop TARDIS, headlining the float, was a working version.

The Lord Mayor's show follows a route roughly encompassing the boundaries of the city of London passing through Cheapside and East Cheap to the Lord Mayor's official residence at Mansion House. Directions are usually well signposted for visitors but be ready to experience somewhat of a crush if you do not get there early. The show usually kicks off around eleven o'clock.

NEW RADIOPHONICS ALBUM ON THE WAY

Never ones to sit idle for long the members of the BBC Radiophonics Workshop are planning a new sound music effects album, so it was revealed by radiophonics stalwarts Dick Mills and Peter Howell at a recent *Hitch Hiker's Guide to the Galaxy* mini-Con, dubiously titled Slartibartday.

The current vogue for synthesised music has led to some considerable successes being scored by the Radiophonic Workshop, the most recent being the releases, by popular request, of Peter Howell's stunningly

haunting theme *The Greenwhich Chorus* (from the series *The Body in Question*) in the form of a BBC single.

The planned new album will feature many radiophonic effects and sequences of incidental music from recent BBC science and science fiction series like *Horizon*, *Blake's 7*, *Hitch Hiker* and, of course, *Doctor Who*. What chances, I wonder, for that marvellous piece of incidental music which accompanied the raising of the Zolpha-Thuran laboratory in the opening episode of *Meglos* last season?

ON TARGET FOR XMAS / NEW YEAR

News just in from W.H. Allen confirms that they will be adding to their range of up-and-coming *Doctor Who* titles with another special publication entitled *The Doctor Who Quizbook*, compiled by Nigel Robinson.

However, this is no shallow "What do the initials TARDIS stand for?" style book. This is the real A-level exercise as the forward, penned by John Nathan-Turner, proclaims. A good opener asks you to name the spacecraft originally commanded by the Pirate Captain from the 1978 series *The Pirate Planet*, which should give you some idea of the complexity of questions you are likely to find within

its pages.

The aim of the book will be to teach readers facts about *Doctor Who* which are not likely to be found in any other medium outside the TARGET novelisations themselves, and towards this end the manuscript has been hoepfully, checked by several experts on *Doctor Who* lore to avoid the possibility of error. The book should be ready in time to catch the Christmas market but failing that will be released early in 1982.

Oh, and for those among you still head scratching for the name of the Pirate Captain's ship, it was *The Vantarielis*.

TUSSAUDS POSTER

My thanks this month to reader Anthony MacKay for supplying me with some information concerning the *Doctor Who* exhibition at Madame Tussauds which has proven to be so successful that its projected run of six months from October 1980 has been vastly extended to cater for its many visitors.

Like many other Anthony was disappointed not to find some souvenir of the exhibition at the Tussauds sales shop and wrote to them accordingly.

By return of post Anthony was informed that a full colour poster showing scenes from the exhibition was being prepared for likely release this autumn though a price had yet to be decided.

Madame Tussauds near Baker Street Underground is open daily all year round.



OVERSEAS NEWS

With science-fiction output from American television companies having dropped to virtually nil this year (even *Buck Rogers* has now been cancelled) British media science fiction has suddenly found itself in fashion in the United States, spearheaded by *Doctor Who* and *Hitch Hiker* with a heavy campaign being waged against the networks to have *Blake's 7* also imported.

Many local networks in the USA have now screened the latest batch of *Doctor Who* serials, spanning *The Ribos Operation* to *Logopolis* with some relatively high ratings figures being achieved in several states. This has led to a rush for *Doctor Who* merchandise as reported by the New York branch of London-based science-fiction bookshop *Forbidden Planet*.

Further north in Canada the summer reruns of such shows as *Revenge of the Cybermen* has been followed this autumn by the first broadcasting, in that country, of the *Key to Time* season encompassing *The Ribos Operation*, *The Pirate Planet*, *The Stones of Blood*, *The Androids of Tara*, *The Power of Kroll* and *The*

Armageddon Factor. TV Ontario, which has broadcast most of the *Doctor Who* serials since the beginning has the option to show the remaining Tom Baker serials though nothing definite has been agreed at the time of compiling this report.

Down in Australia things do look a little more grim for *Doctor Who* fans who have enjoyed the programme out there since the beginning. A heated public debate has been directed towards ABC-TV over the apparently excessive numbers of repeats the company has screened in recent, many of them having been from the *Doctor Who* stable as was pointed out. ABC-TV for their part have responded by agreeing to cut down their repeats but a sad repercussion of this has been to postpone the showing of the new Peter Davison series for an indefinite period. In previous years the Australians have had the current British seasons within a couple of months of them being shown here.

Thanks go to Larry Wauchop and Steve Johnson in the USA and to David Gee in Australia for this information.



DOCTOR WHO LETTERS

TO EDITORIALISE OR NOT TO EDITORIALISE

Wrist-slapping time first! There should have been a word or introduction at the beginning of *Doctor Who Monthly* 58 to say that you were previewing the 5 *Faces of Doctor Who* series rather than leaving us to find out for ourselves, and honest no one would have thought you were an egomaniac as long as you didn't sign it "Boy editor Alan McKenzie (youngest editor in British comics)" or something similar. I realise that *Doctor Who Monthly* is only a stepping stone on the way to Printing House Square (or at least it was until Who-Fan 325 William Rees-Mogg resigned). But while editorial reticence may once have been a journalistic virtue, it's as well to bear in mind the words on Niccolò Machiavelli (I'm told that Rupert Murdoch swears by the Prince) "Whence it may be seen that hatred is gained as much by good works as by evil. . . and editor who wishes to maintain the publication is often forced to do evil." There you have it, in black and white. Proof positive that 7 out of 10 editors would have added a small introduction.

Mike McMahon's *Doctor Who* is wonderful. No offence to Dave Gibbons, but this issue's strip was a fantastic change of pace. I love the baggy Cyberman. And what were the Americans suggesting in the *Marvel Premiere* reprints? Replace Dave Gibbons with Roger Miller? You tell them they can keep their crummy folk singers! It's a pity you couldn't reprint this strip in America. . .

Graeme Bassett,
Great Grimsby,
Humberside.

Alan McKenzie replies: "Graeme, what can I say? I didn't realise you valued my words that much! I hope you will treasure this reply. And I agree about Mike McMahon's work. It was a wonderful change of pace. Though a couple of readers were not happy at the change, however temporary. . ."

AUSTIN SI!
McMAHON NON!

I am writing to complain about

your latest issue, number 58. The artwork was appalling. The story *Junkyard Demon* was fairly good, except for the pictures of the Doctor and all the other characters. They were completely out of proportion and their feet were too big! The artists Mike McMahon and Adolfo Buyla have made a very good job. I hope they either improve or stop doing the comic strip altogether.

But enough of complaints and on to the good points of the new magazine. The stories starring all five incarnations of the Doctor I found very interesting. The story *Skywatch 7* is the best I have read yet. It is the first comic strip with UNIT and with the Zygons. The drawing at the end of the story was fab. If all the comic strips ended like this one the magazine would be better than ever.

However, I have a couple of questions. Why was a Mark I Cyberman used in *Junkyard Demon*? How many different types of Cybermen have there been?

I hope that you print my letter as I will not send any more letters complaining about the magazine.

Antony Cliffe,
Mynydd Isa,
Mold.

Right, we've printed your letter, Antony. Just see that you keep your side of the bargain. We're sorry that you didn't like the McMahon/Buyla *Doctor Who* comic strip. We felt it was an interesting contrast to the work of our regular artist, Dave Gibbons (who, incidentally, returns as regular *Doctor Who* depicter fresh after his holidays, in issue 60). But thank you for the kind words about the Stockbridge/Austin team-up, both of whom were making their debuts in *Doctor Who Monthly*. As to your questions. We decided on a Mark I Cyberman to underline the fact that the Doctor travels in time. He just went back to an earlier time when the Mark I Cybermen were still around. Nothing more than that! There have been (as far as we can ascertain) 5 different types of Cybermen in the tv series so far.

The first, the "cloth-faced" Cybermen appeared in the William Hartnell tale *The Tenth Planet*. The second appeared in both *The Moonbase* and *The Tomb of the Cybermen* and were identical. The third appeared in *The Wheel in Space*. The fourth type turned up in *The Invasion* and were similar, but not identical, to the Cybermen in the Baker story *The Revenge of the Cybermen*. All clear?



A CHANGE OF ADDRESS

Many thanks for printing the information about our back issue *Annals*. However, we have now been at our new shop address since January 1981. If it would be possible to mention this in the next issue, it will avoid a lot of confusion for the fans. Once again, thanks for your help.

Powerpulse Productions,
Counter Earth Fantasy Shop,
22 The Corn Exchange Hall,
Hanging Ditch,
Manchester M4

Glad to be of service, lads. Just remember us at Christmas!

PRAISE INDEED!

First, I would like to congratulate you on producing such a marvelous magazine! I have just finished reading issue 57 and found I could hardly put it down. Its layout is excellent, breaking up the factual articles with the comic strip and the *Doctor Who* Archives.

I thought that your latest comic strip, *Freefall Warriors*, was great! I like the different array of creatures that you put in, and the incorporation of the video-games, (I could just imagine a festival such as this happening in the near future because of the present

popularity of video-games.) But, I must admit, my favourite character was Doctor Asimoff. Why? Because he is just like that roving researcher, Ford Prefect, from *The Hitch Hiker's Guide to the Galaxy*, in his mode of dress — complete with satchel, trainers and outstanding clothes, (although his features are more that of a Vagon.)

I also applaud you on your *Episode Guide*. I read through this section very carefully and make notes for what *Doctor Who* books I would buy next. It also gives me an idea of all those programmes that I saw but was too young to remember.

I was quite enthralled by your interview with John Friedlander. I now have an understanding on how all those magical creatures were painstakingly created, and were lifelike enough to catch my imagination — even today! Now I know that it isn't all fun and games during the making of *Doctor Who*.

Lastly, something that I would like to see happen in *Doctor Who*. I would like to see the Doctor return to Earth and, perhaps, meet some of his old friends, in the Brigadier. As his Time Lord masters said "We have noted your interest in the planet Earth." Well, he must be going off Earth judging by the amount he has been avoiding it! Of course, the Doctor would not be recognised straight away because of his latest incarnation — although the TARDIS would be a dead giveaway, but it's a thought because, in my opinion, some of his best adventures happened on Earth with UNIT.

Keep up the good work!
Sonya Darwood,
Swindon,
Wiltshire.

We regret that we cannot enter into correspondence with readers. There just aren't enough hours in the day!

Send all your letters to:
Doctor Who Letters,
Doctor Who Monthly,
Marvel Comics
Jadwin House
205-211 Kentish Town Road
London NW5.

THE DOCTOR HAS BEEN PICKED UP BY THE SALVAGE CRAFT **DRIFTER**, CREWED BY JUNK DEALERS **FLOTSAM** AND **JETSAM**. AMONGST THE SCRAP METAL ON BOARD THE DOCTOR DISCOVERS A **CYBERMAN**, AND ACCIDENTALLY ACTIVATES IT!

STAY WHERE YOU ARE!
YOU ARE IN MY POWER! YOU WILL OBEY MY INSTRUCTIONS!

JUST SAY THE WORD AND WE'LL **RUSH 'IM DOC** — HE CAN'T STOP THE THREE OF US!

DO AS HE SAYS! ONE CYBERMAN COULD STOP AN ARMY!

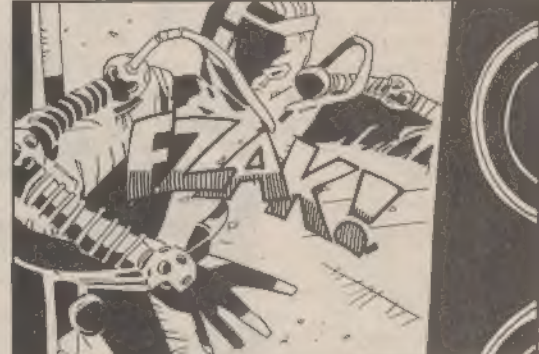
I DON'T UNDERSTAND IT! WE'VE NEVER HAD ONE TURN PUSHY BEFORE!

THIS CRAFT IS COMMANDEERED BY THE AUTHORITY OF CYBERNAUT **ZOGRON**.

YOU WILL NOW DO MY BIDDING!

THE **DRIFTER'S** WINDMILL-POWERED ROBOT, **DUTCH**, HAD OTHER IDEAS...

ONLY ONE THING TO DO WITH SCRAP METAL... **BREAK IT UP!**

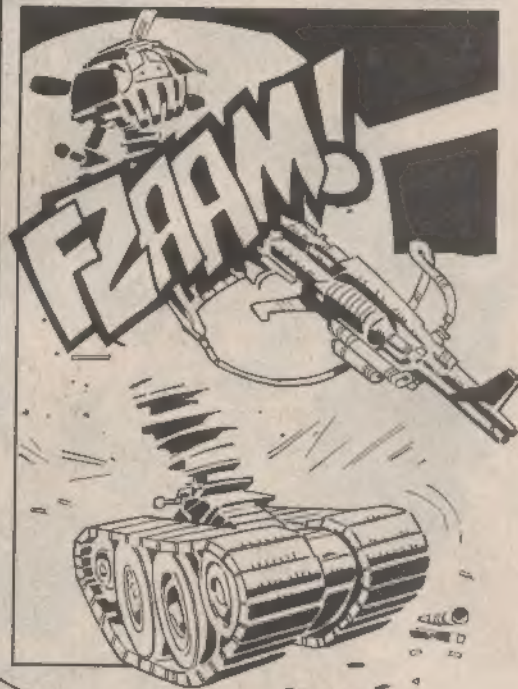


BUT INSTEAD OF FALLING TO THE FLOOR IN FRAGMENTS... THE CYBERMAN APPEARED TO GROW!

YOUR WEAPONS CANNOT HARM ME!

ANY POWER DIRECTED AT ME WILL BE ABSORBED AND USED AGAINST YOU!

YOU HAVE BEEN WARNED!



DUTCH! ARE YOU ALRIGHT?

SIGH

DUTCH! SPEAK TO ME!

I'M... ALL BROKEN UP... INSIDE... FLOTS...

AND THEN...

OH NO!

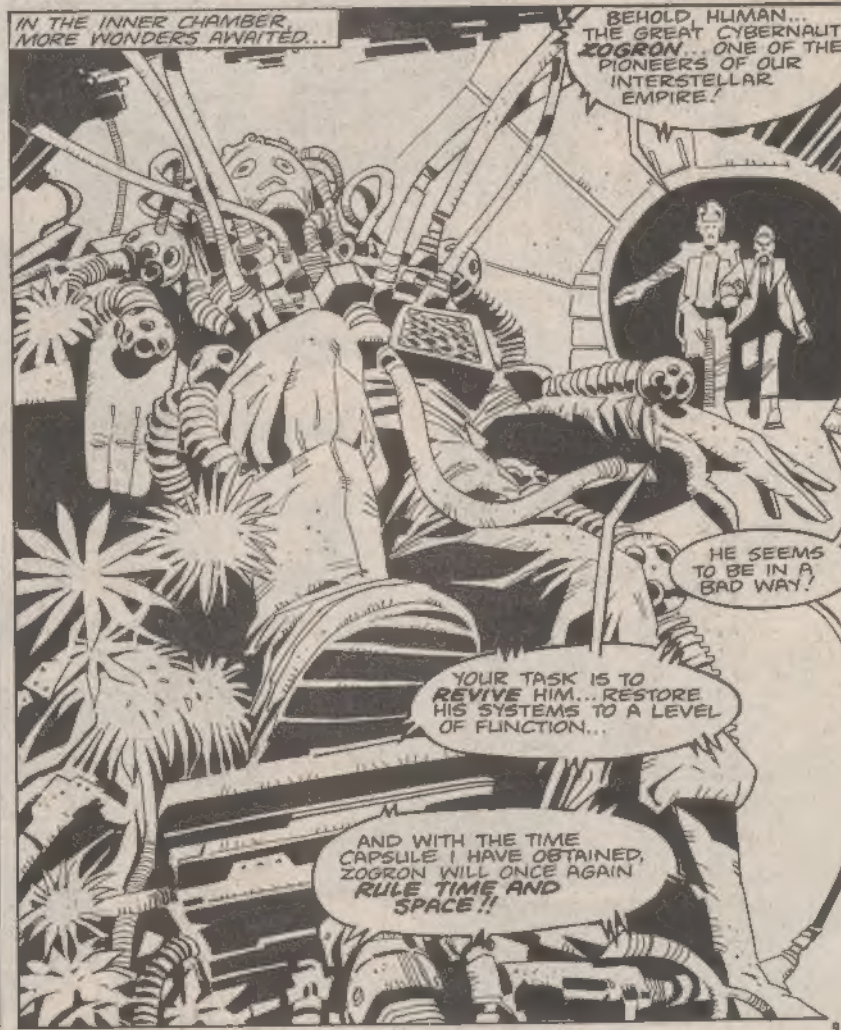
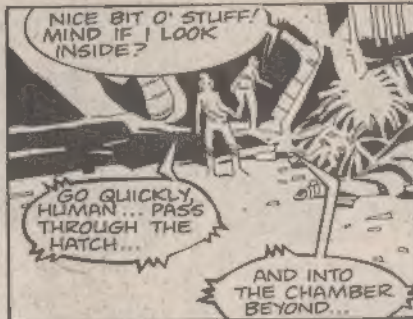
THE CYBERMAN HAS STOLEN THE TARDIS!

AND TAKEN JETS WITH HIM!



JUST ONE GOOD CHANCE IS ALL I NEED...

AND THIS TIN GORILLA IS GONNA FIND HIMSELF LYIN' AT THE BOTTOM OF A CLIFF...

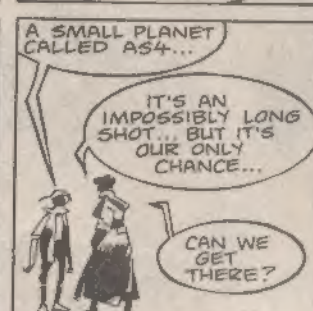
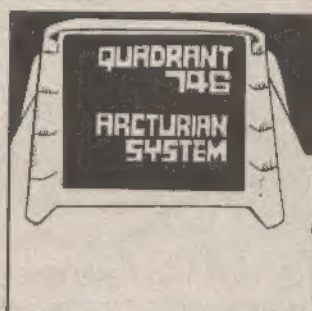
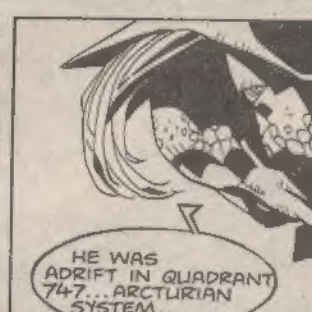


MEANWHILE... BACK
ON THE DRIFTER...

THAT CYBERMAN HAS TAKEN
THE TARDIS FOR A **REASON**,
FLOTS! I'VE GOT TO FIND OUT
WHAT AND WHERE!

I'M SORRY ABOUT
ALL THIS, DOCTOR— LIKE
WE SAID... WE'VE JUST
RE-PROGRAMMED THE
ODD ONE OR TWO FOR USE
AS **BUTLERS!**

THEY GO
FOR A
FORTUNE!



ENGINES BLAZING, THE
DRIFTER POWERED OFF
INTO THE VOID...



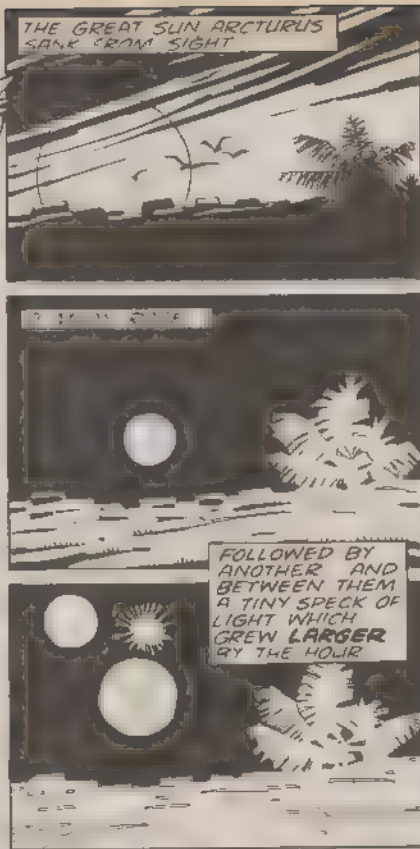


AND AS DUSK
FELL ON AS4

I HAVE PROVIDED
YOU WITH TOOLS, HUMAN.
YOUR TASK SHOULD
BE RELATIVELY
SIMPLE

YEAH, ABOUT
AS SIMPLE AS
DOING A JGSW
IN THE DARK.

I'LL DO
ME BEST,
MATE?



THE GREAT SUN ARCTURUS
SANK FROM SIGHT

FOLLOWED BY
ANOTHER, AND
BETWEEN THEM
A TINY SPECK OF
LIGHT WHICH
GREW LARGER
BY THE HOUR



AS ARCTURUS
ROSE AGAIN -
JETS WAS
APPROACHING
EXHAUSTION



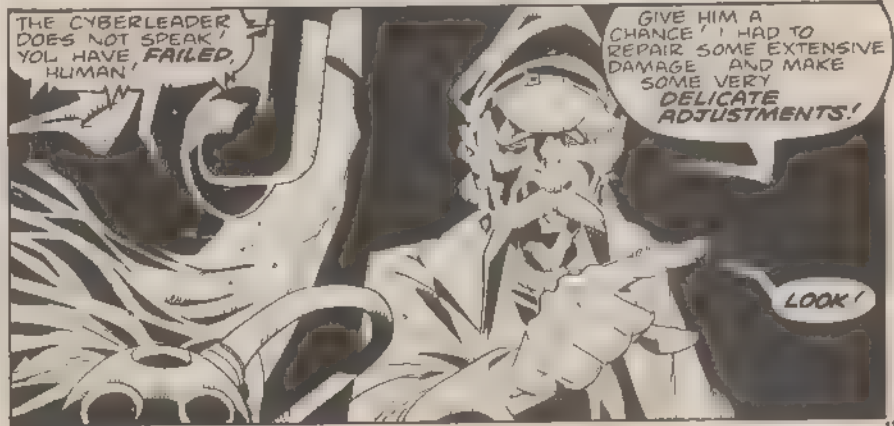
REPORT YOUR
PROGRESS,
HUMAN?

SEE FOR YOURSELF,
MATE. I'VE DONE
THE BEST I CAN!



CYBERNALT ZOGRON
WHAT ARE YOUR INSTRUCTIONS
CONCERNING THE RESUMPTION
OF YOUR MISSION?

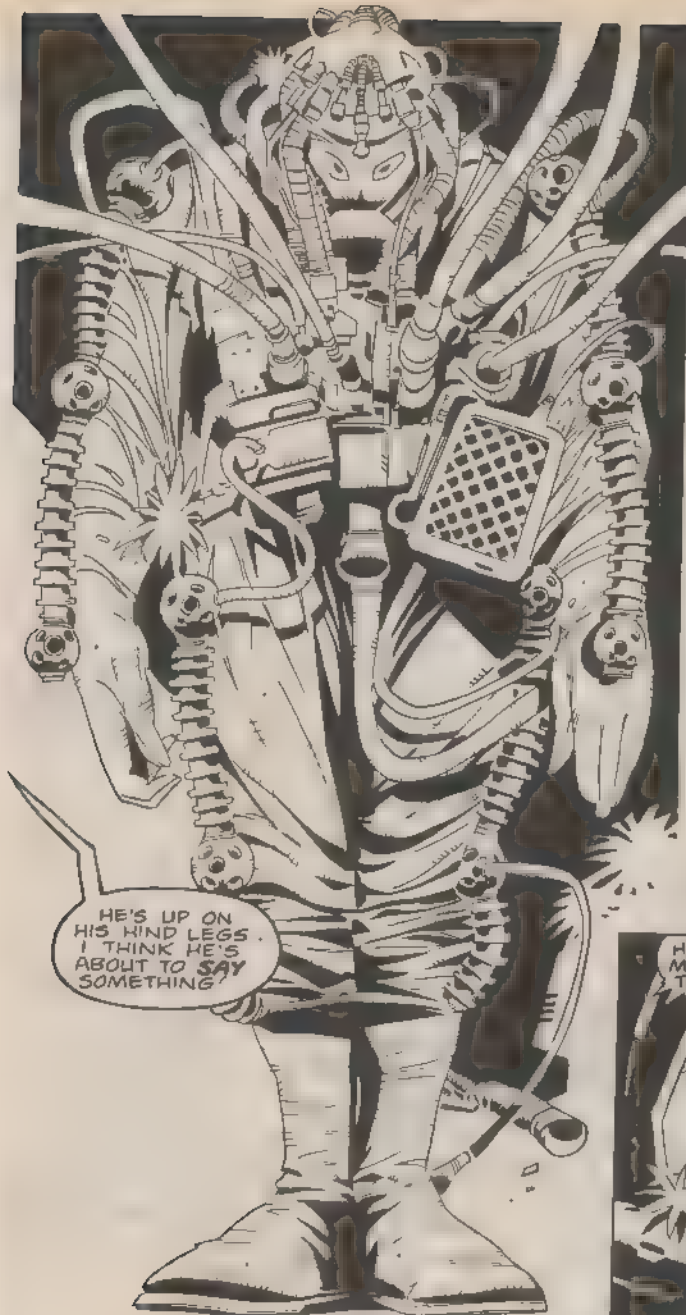
I AWAIT
YOUR
COMMAND!



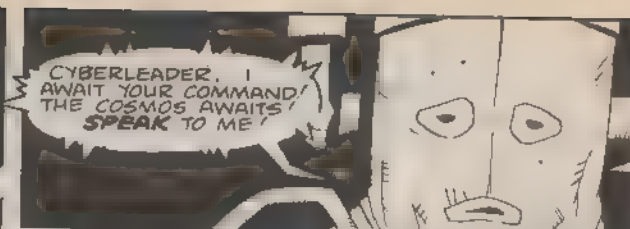
THE CYBERLEADER
DOES NOT SPEAK!
YOU HAVE **FAILED**,
HUMAN!

GIVE HIM A
CHANCE! I HAD TO
REPAIR SOME EXTENSIVE
DAMAGE AND MAKE
SOME VERY
DELICATE
ADJUSTMENTS!

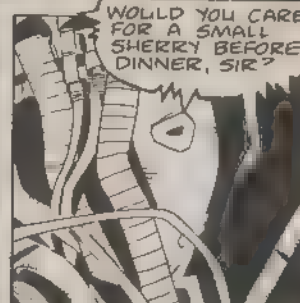
LOOK!



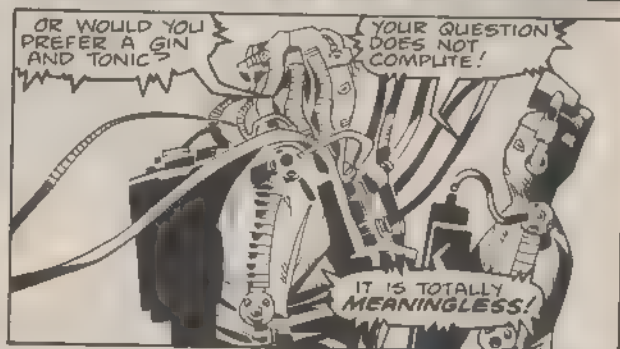
HE'S UP ON HIS HIND LEGS. I THINK HE'S ABOUT TO SAY SOMETHING.



CYBERLEADER, I AWAIT YOUR COMMAND! THE COSMOS AWAITS! SPEAK TO ME!



WOULD YOU CARE FOR A SMALL SHERRY BEFORE DINNER, SIR?



OR WOULD YOU PREFER A GIN AND TONIC?

YOUR QUESTION DOES NOT COMPILE!

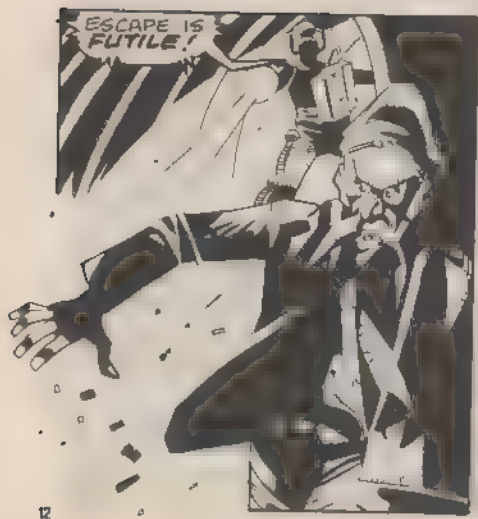
IT IS TOTALLY MEANINGLESS!



HUMAN! YOU HAVE BETRAYED ME! YOUR LIFE WILL BE TERMINATED FORTHWITH!

NOT IF I CAN HELP IT, MATE!

MAY I TAKE YOUR COAT, MADAM?



ESCAPE IS FUTILE!



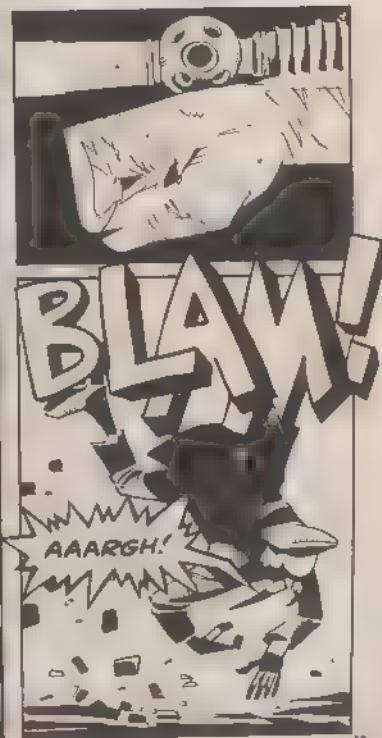
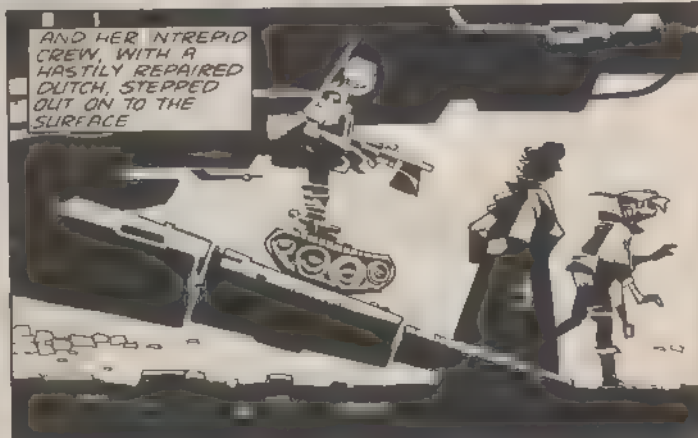
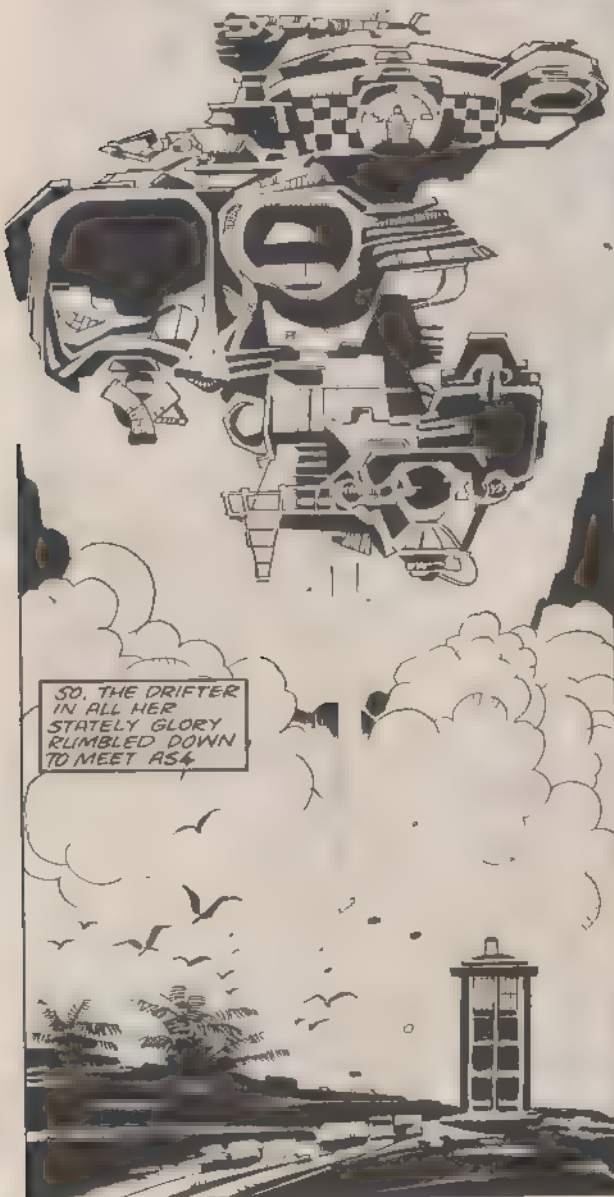
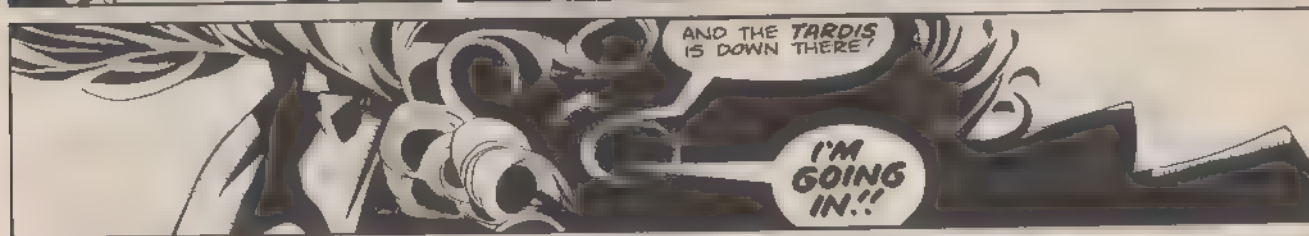
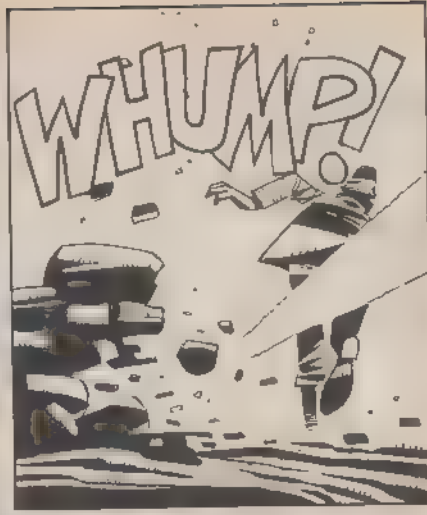
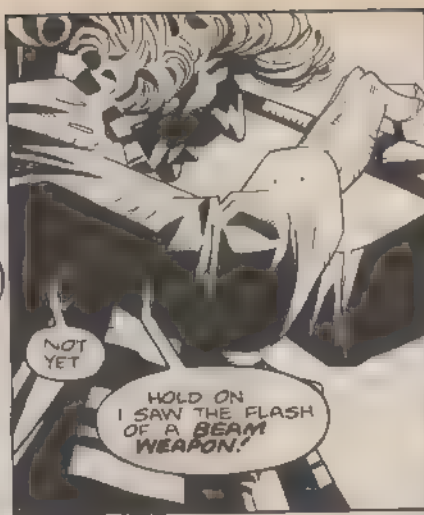
YOU HAVE NOWHERE TO ESCAPE TO!

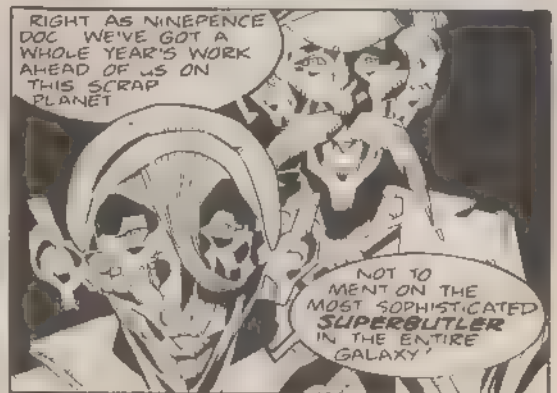
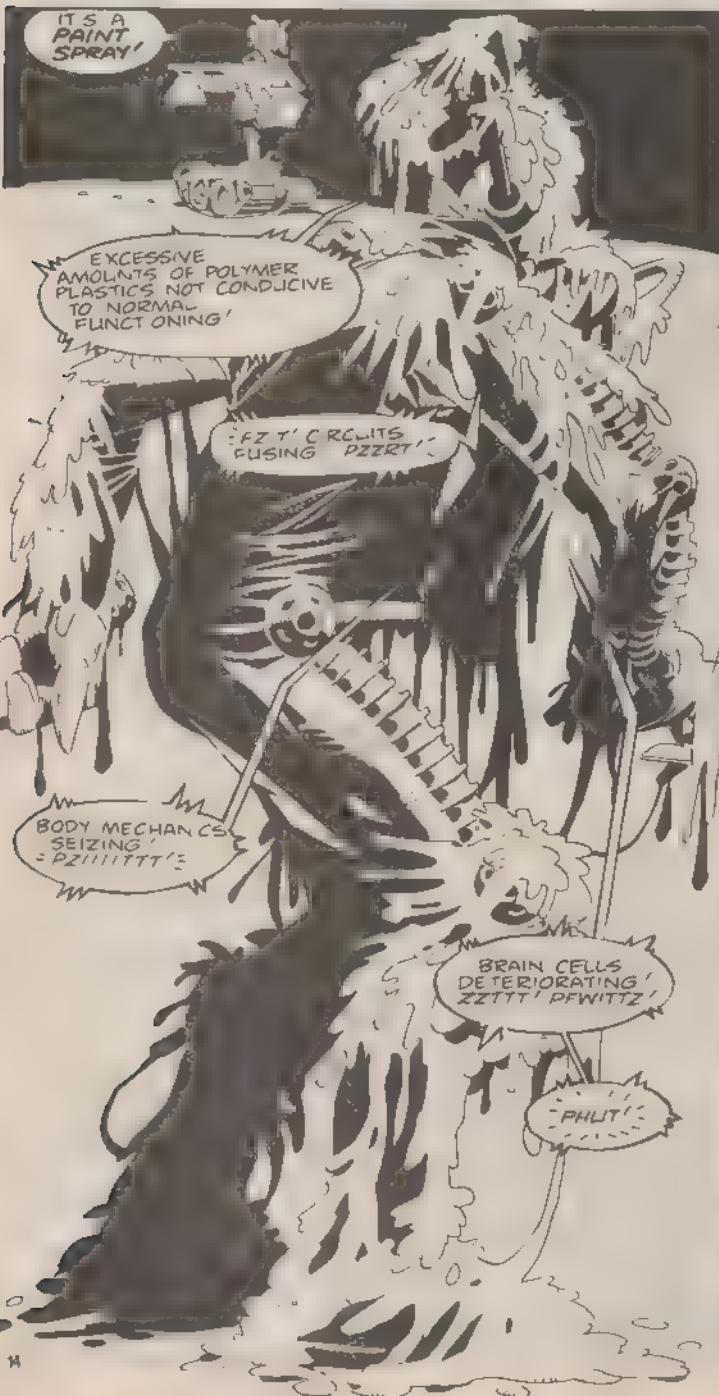
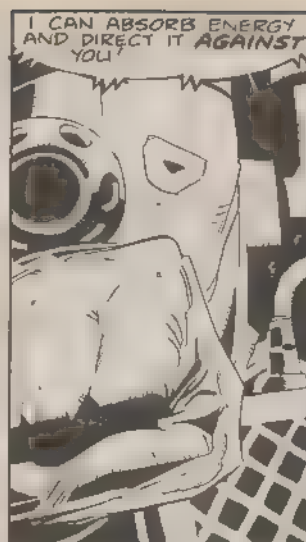
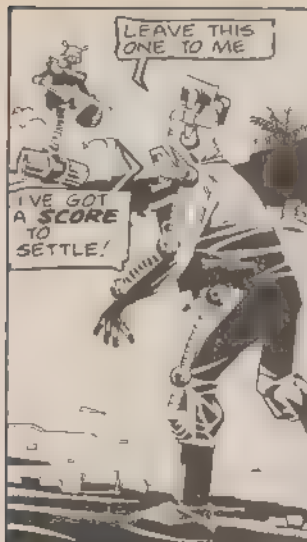
HE'S GOT A POINT THERE! EITHER WAY I'M A GONER.

BUT THEN A FAMILIAR SHAPE CHUGGED INTO VIEW.



WOW! IT'S THE DRIFTER! COME ON OLD GIRL. COME TO YOUR UNCLE JETS!





THE END

Dangerous Visions

4 SPYER ROAD
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ESSEX ENGLAND

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THE ADVENTURE OF THE

pyramids of mals

1995 Tom Baker: adventure which
features Sladen as Sand

EPISODE ONE

Professor Marcus Scarman, excavating a tomb in Egypt in 1911, is warned by his servant Ahmed not to go any further. But he insists on pushing on. Suddenly there is a deep grinding noise and a section of the wall opens. Scarman is bathed in a green light, a deep discordant organ noise sounds, and he falls unconscious.

There is an enormous jolt in the TARDIS, and Sarah glimpses a hideous vision of Sutekh. The Doctor is puzzled at the projection of a force of that power. And then the ship lands.

Instead of UNIT headquarters they find themselves in an Edwardian house. The Doctor realises that they have arrived at the correct point in space but not in time. They are in the old Priory that was burned down before the First World War. He decides that something is going on contrary to the laws of nature; he must find out what it is.

In the organ room, Namin, an Egyptian, is playing atmospheric chords. His eyes are hypnotically fixed on an alcove where stands a mummy case flanked by four canopic urns. The butler Collins opens the door to announce Doctor Warlock who has called about Professor Scarman, the owner of the house. He has had a word with Scarman's brother Laurence, who says that Namin has barred him from the Priory. The Professor is Warlock's oldest friend, and he feels entitled to ask questions. Namin says he is acting on Scarman's instructions. He has his letter of authority.

In the meantime the Doctor and Sarah have found themselves in a wing of the house, where she complains of the musty smell. The Doctor says it is not all must; some of it is mummy. They are found by Collins who, unknown to Namin, has a second key to the wing. The Egyptian had locked it up. Thinking the Doctor is a friend of Warlock's, Collins gives him a warning that Namin is a man of very violent temper. As the butler watches them leave, a mummy case begins to open.

In the meantime Namin is telling Warlock not to interfere. There are ancient forces gathering at the Priory... powers beyond the comprehension of unbelievers. Warlock warns him that unless he gets some satisfactory answers to his questions he is going to the police. Enquiries made in Cairo have revealed that Professor Scarman has not been seen for weeks, and his baggage is lying unclaimed at his Cairo hotel. At that moment they hear a chilling cry from the house. Collins is lying dead. Namin says "The servants of the all-powerful have risen. When the temple is cleansed of all unbelievers, the High One himself will come among us. This is how it was written." Warlock thinks it is a case for the police. Namin raises his gun, but the

Doctor and Sarah arrive and deflect his aim. They drag Warlock away.

Namin opens the door of a mummy case, raises his hand on which there is a glowing ruby ring, and says to the mummy: "In the name of Sutekh, I command thee rise." The mummy follows the fugitives.

The Doctor is carrying Warlock. He sends Sarah ahead to the Lodge to warn Laurence Scarman. Namin and the mummy are following, and then they hear a booming organ note. The Egyptian says: "The All-Powerful descends! Oh, noble god, your servant hears". They return to the house.

The Doctor and the others reach the Lodge. Laurence, on hearing the story, says he will fetch the police. But the Doctor's view is that this is far too grave an affair for the authorities, who would hamper his investigations. Somebody is interfering with time, and time is the Doctor's business.

Laurence has a Marconiscope to record radio emissions from the stars — he is surprised that the Doctor knows what it is. When he turns it on for a demonstration he discovers that he cannot switch it off. Before the valve explodes they realise it is printing a kind of S.O.S. From his pocket the Doctor pulls out his own radio telescope — a miniature affair. It too records the message, which begins to decipher.

In the organ room Namin is playing. Three mummies enter and stand in front of the casket in the alcove.

The Doctor transcribes the message — "Beware of Sutekh". Sutekh was the Egyptian god killed after a great battle with Horus, the god of light. Laurence is

puzzled by the juxtaposition of Egyptology and Mars. The Doctor thinks that the world is about to face the greatest peril in its history. Accompanied by Laurence and Sarah he returns to the Priory.

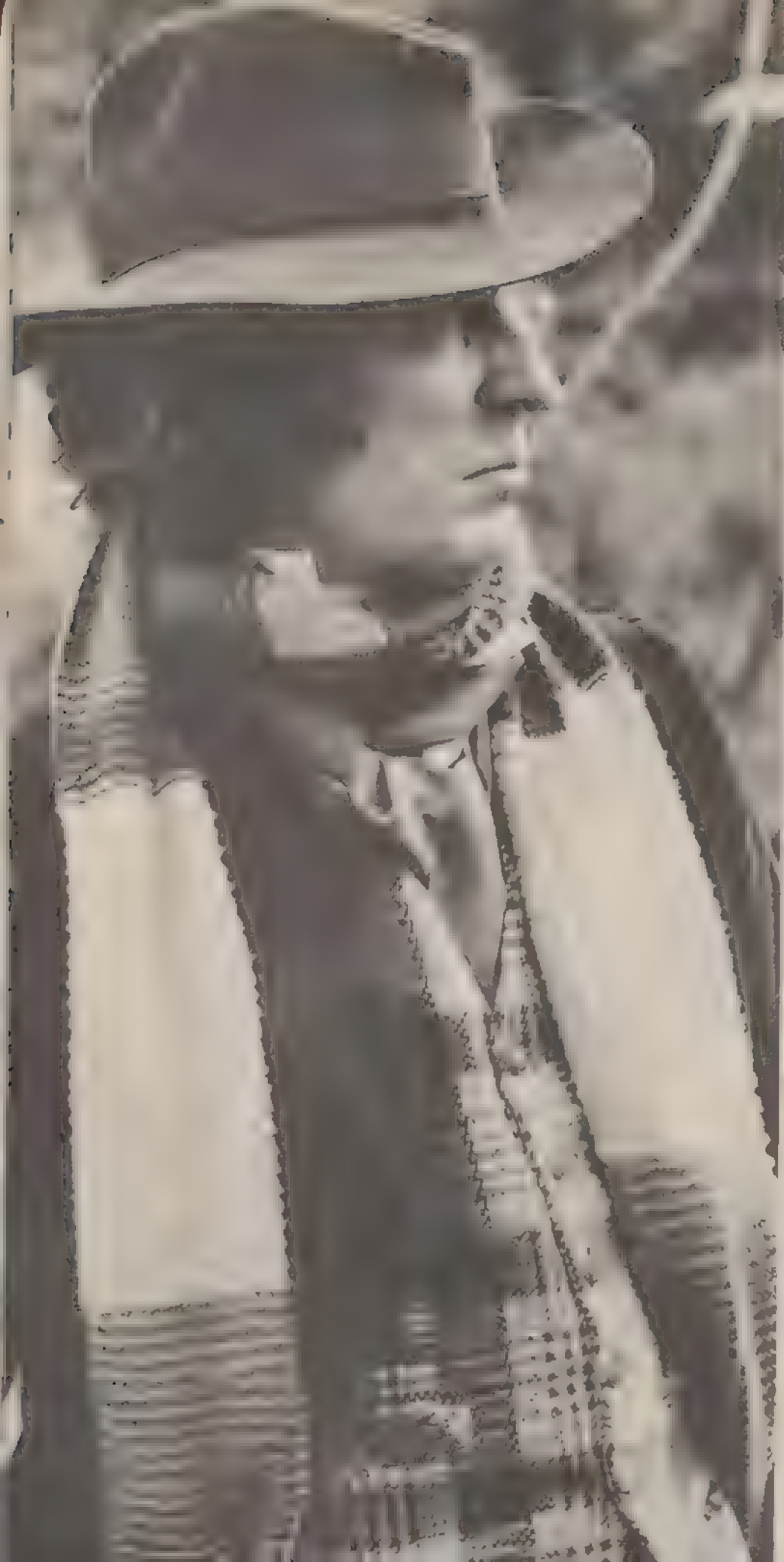
In the organ room the alcove has become a spinning vortex. Namin stops playing, falls on his knees and says: "All-high, all-powerful, most noble master — thy humble servant welcomes thee". A figure steps out through the casket, dressed in black robes and wearing a helmet. Namin recalls how his family has Sutekh since his incarceration. But this is not Sutekh himself, just one of his servants. Sutekh has no further use for the Egyptian and sends him the gift the god has for all humanity — death.

EPISODE TWO

The servant of Sutekh is Professor Scarman, taken under control when he was exploring the old tomb. He orders the mummies to remove the generator loops — the canopic urns — place them at the compass points and activate them at ground strength. The Doctor stops Laurence from greeting his brother and the three of them hide. Scarman and the mummies leave to set up a deflection field round the house. Obviously Sutekh has planned every step; he is breaking out of the ancient bonds placed on him by Osiris, and if he succeeds he will destroy the world. The Doctor identifies the casket as the entrance to a time-space tunnel leading to Sutekh's tomb.

Ernie Clements — a poacher — sees a mummy free itself from one of his traps. Almost shaken out of his wits he runs ►





away.

The Doctor has been stunned by the force emanating from the tunnel, and so Laurence looks for an entrance to a priest's hole where they can hide.

Ernie is thrown back by the deflector shield and makes off towards the Lodge. There he sees Scarman order his mummies to kill Warlock.

The Doctor comes round and says that Sutekh is controlling operations by mental power. If a jamming signal could be transmitted his force could be blocked. They could calculate the exact location of the tomb through the slave relay housed in the Egyptian's ring.

At that moment Scarman returns and orders the mummies to take away the Egyptian's body, and then to seek and destroy the other humans. It is obvious that he remembers the priest's hole, and discovery seems inevitable. But at that moment, Ernie, outraged by what he saw at the Lodge, fires. Scarman collapses, then stands up in spite of the hole in his chest. He sends a mummy after Ernie.

In the wing of the house the Doctor and his companions find the Egyptian's body. They also find equipment which indicates that a rocket is being built by the mummies — they are in fact service robots. It will help Sutekh to break free from the power of Horus which has trapped him beneath a pyramid for seven thousand years. They hear Scarman and his servants returning, and take refuge in the Tardis. Sarah sees no reason why they should not return at once to their own time, until the Doctor shows her the howling dust bowl the world will be if Sutekh is not stopped.

Ernie has continued to evade the mummies.

Scarman is ordered by Sutekh not to allow completion of the rocket to be delayed by the destruction of earthlings.

In the Lodge Laurence finds Warlock's body, and cannot believe that his brother acted in this way. The Doctor tells him that the being he has seen is not his brother. As a human Marcus Scarman ceased to exist when he entered Sutekh's tomb. He is simply the embodiment of the Osirian's powers. He has given the paralysed superhuman arms and legs... a means of escape. The control of the force field imprisoning Sutekh must be on Mars; it would have been against the code of Horus to kill him because this would have meant being no better than he was. The rocket is meant to destroy the control point.

While he has been talking the Doctor has been building his machinery to block Sutekh's mental beam. There is a terrified cry from outside — Ernie is being pursued by two mummies. Laurence goes to his rescue with a rifle. All he manages to do is to deflect the attention of the robots from Ernie to himself. The Doctor gets him back into the house.



As the mummies batter at the door, the Doctor orders Sarah to switch on. Laurence, realising that this will destroy his brother, tries to stop her. The mummies break in. One strikes the machine which explodes. The robot collapses.

EPISODE THREE

Using the Egyptian's ring, Sarah orders the other mummy to stop and return to control. It leaves, followed by the Doctor. He wants to find out what Scarman is doing.

In the meantime Sutekh is telling Scarman that there was a deliberate attempt to stop his cytronic control; the force came from within the deflection barrier. But the missile must be projected at the hour appointed. Immediately afterwards the humans will be killed.

The Doctor returns to the Lodge after seeing the Osirian war missile now being built by the service robots. They are drawing their energy from a cytronic particle accelerator which must be in Sutekh's tomb.

Laurence suggests that they should blow up the projectile. He knows where Ernie Clements keeps the gelignite he uses for fishing.

The Doctor begins to de-activate a generator loop so he and Sarah can get through the force field. Sutekh reports interference to Scarman, who discovers where the barrier has been breached. In the meantime the Doctor has found the gelignite. Scarman goes to the Lodge and kills Laurence.

Using the wrappings from the mummy that was put out of action, the Doctor disguises himself. He moves out stiffly, followed by Sarah with a rifle.

Sutekh releases the co-ordinates for the Pyramids of Mars. They are to be placed in the projection dome monitor.

The Doctor goes up the ramp of the rocket ship and puts the gelignite in position as Sarah gets ready to fire a rifle shot to detonate it. When he moves down Scarman arrives and, taking him for one of the service robots, gives him the co-ordinate selector and orders him to put it in the projection dome monitor. Once he is clear Sarah fires, but nothing happens. The Doctor realises that Sutekh must be containing the explosion by mental power. His concentration must be broken.

Sutekh tells Scarman about the gelignite, and orders it to be removed at once. He cannot hold back the exothermic reaction for many minutes as it takes an immense toll of available energy. As Scarman leaves, the Doctor steps into the space tunnel. He arrives in the tomb, Sutekh's attention is diverted, and the gelignite explodes. But the Doctor is now a prisoner.

EPISODE FOUR

Tortured by the power of Sutekh, the Doctor is forced to reveal his identity but refuses to become a servant of the Osirian.

Scarman appears on a vision screen — he has captured Sarah. Sutekh orders her to be killed at once, but when the Doctor

protests he decides that she might be of some use. He identifies the object round the Doctor's neck as the key of his ship, and orders Scarman, with one servicer, to go to Mars. When the Doctor reveals that the TARDIS will answer only to his control, he is ordered to accompany them. Sarah will be taken as well, if there is any trickery she will be killed. But it is clear from his answers to Scarman's questions when he returns to the Priory that the Doctor is now completely under Sutekh's control.

The TARDIS arrives at the pyramid on Mars, and Scarman orders a mummy to kill the Doctor. Strangled, he collapses, apparently dead. Sarah is left with him and to her amazement he recovers at once — as a Time Lord he has a respiratory bypass system — "useful in a tight squeeze". They follow Scarman, who is making his way through a series of traps, until they come to the centre of the pyramid — to the Eye of Horus. Before he can be stopped Scarman destroys the Eye and then he dies. Sutekh is free.

Then the Doctor remembers the Time factor. He and Sarah run down seemingly endless corridors to the TARDIS, and return to the Priory. Sutekh has now overcome the paralysis of seven thousand years and is beginning to move down the time tunnel. Feverishly the Doctor goes to work. He traps Sutekh in the corridor of eternity, and the Osirian vanishes for ever. Sarah and the Doctor rush out as the terminal of the tunnel explodes and the Priory goes up in flames.

TARDIS takes off as the house vanishes in a raging inferno.

MATRIX DATA BANK

Starting off this month's submissions to the *Data Bank* we have a letter from Robert MacKay from Invergordon, Scotland who is obviously very pleased by the season of repeats presently running on BBC2. Robert, who cites himself as a keen fan of Patrick Troughton's Doctor, has asked why the BBC opted to show *The Krotons* as the Troughton repeat in place of other stories — such as *Tomb of the Cybermen* and *The Macra Terror* which he considers to be more indicative of the second Doctor era and which also fulfil the apparent need to be four episodes long.

The simple truth of the matter, Robert, is that both of the stories you list no longer exist in the BBC film library. Both stories, along with a good many others, had their prints and their original master tapes destroyed in the early Seventies when it was thought such material could never ever be shown again. The stringent laws laid down by Equity (the actor's union) and the Musician's Union plus the general public's apparent antipathy towards "old black and white" shows being screened on the colour networks did unfortunately lead to a vast amount of material being destroyed to make space for storing newer material. It was a policy now regarded as a mistake but nevertheless it did happen.

Luckily all was not lost, else even repeats like *An Unearthly Child* and would be impossible. Archives and storage vaults were tracked down which still had old Doctor Who episodes intact. Such a case was the sales vault kept by BBC Enterprises

where the majority of the stories from the first two seasons of William Hartnell's Doctor were found in pristine condition. Prints from these negatives form the basis of the repeats now being shown on BBC2.

So the hunt for old material is very much on with the overseas countries which bought Doctor Who in the sixties very much in the forefront of places where the missing 136 episodes might be found.

If any readers are interested in this field a major article on this BBC Film Library, plus a complete list of what is known to survive and what is thus missing appears in the Doctor Who Winter Special on release as from 29th October 1981.

A letter from reader Kevin Hall in Norwich, Norfolk has asked a question many of you have written about. Namely, how can one obtain autographs of the people seen in Doctor Who?

There is a fundamental difficulty haunting any autograph hunter in that very few artists ever publish their home addresses for obvious reasons. The best that can ever be achieved is to write to the artists' agents who are listed in the actors/actresses trade directory *Spotlight*, a copy of which resides in most borough libraries. Most agents hold pre-printed photographs of their artists and it is not unknown for some of them to be autographed in the cases of popular actors and actresses. Do not expect too much though because both the artists and their agents are busy people. Then again though, who ever claimed that the life of an autograph hunter was easy?

A similar letter of worry has come in from Sally Harford of

Grove Park in London. Sally lists herself as being eighteen, good-looking, single and sane and yet is worried that she may be too old for the "Doctor Who Phenomenon".

Sally, worry not. Despite the placing of Doctor Who last season at the very early time slot of five o'clock the series was designed, from the beginning, as a family entertainment show: a series to thrill both young and old alike. A major clue to this lies in the fact that Doctor Who is produced by the Drama Department of the BBC rather than the Children's Broadcasting Department — the same Drama Department which also oversees productions like *Blake's 7*, *Day of the Triffids* and prestige serials like *The Borgia's*.

As to the age group which watches Doctor Who the range is as wide as the spectrum of the Doctor's adventures. We, at Marvel Comics, have received letters from grandfathers writing on behalf of their grand-sons (of course you are . . .) to five year olds asking what flavour of jelly baby Tom Baker prefers. Doctor Who is one of the few programmes on television anywhere in the world that breaks down all the age barriers. From six to sixty the fans are legion.

On a more specific note Stephen Brackley from Bognor Regis, West Sussex has got a question about the last episode of the Troughton story *The War Games*. In that last episode Jamie and Zoe were returned to their own respective timezones. Jamie to the Highlands and Zoe to the Space Wheel. Stephen, though, wants to know if the two segments recorded of their returns was done during the making of *The War Games* or if they were shot during the filming of *The*

Highlanders and *The Wheel in Space*.

The former is the correct answer. The sequence of the companions' return were done specially during the making of *The War Games*. Jamie's return to Scotland and his subsequently being fired upon by a Redcoat was actually shot on location on the Sussex Downs where some of the exterior shooting for *The War Games* was done. Zoe's rematerialisation aboard the Space Wheel was done as a studio recorded scene with actress Claire Jenkins hired to recreate, for one short scene only, her part as Tanya Lernov, one of the crew of the Wheel.

Music lover Julie Gosling from Beacon Heights in Newark has asked after any recordings of the old Doctor Who themes, preferably from eras of Jon Pertwee and Patrick Troughton.

As far as my information goes the original Doctor Who theme, which lasted well into Patrick Troughton's second season, is still available as a single record from *Decca Records*, the number being F 11837, recording number XDR 32638.

As for the Pertwee version of the theme that can still be heard on the original BBC single of the Doctor Who theme, number RESL 11 although this is gradually being phased out in place of Peter Howell's arrangement of the theme. If you experience difficulty getting hold of this, try the BBC *Space Themes* album, compiled by Mat Irvine, which features the Pertwee Doctor Who theme on it. The record number of *Space Themes* is REH 324.

An un-named questioner from South Warrborough in Hampshire has written in to ask about state-



The Doctor says farewell to his two companions, Zoe (far left) and Jamie (right), in the final episode of 'War Games'.

ments the Doctor made in *Logopolis* when he referred to the Master being nearly at the end of his twelfth regeneration. Does this mean, our anonymous writer poses, that the Doctor can only live until the end of his twelfth regeneration?

On current understanding of Time Lord lore it does. In *The Deadly Assassin* it was stated that Time Lords may only enjoy twelve regenerations, thus giving them a maximum of thirteen physical forms. However, as we have seen, the Master managed to overcome this restriction firstly by drawing energy from the Eye of Harmony (*The Deadly Assassin*) and then by harnessing the powers of the Traken Union (*The Keeper of Traken*) to grant him a new, and presumably fourteenth, body.

A few of you have pressed this point however and listed the mind battle from *The Brain of Morbius* where the Morbius monster apparently pushes the Doctor mentally back through some ten incarnations, a reasoning which would thus make Peter Davison's manifestation very close to being the final Doctor. Not so, claims this author and for proof refers those enquirers to the first episode of *The Three Doctors* due soon for repeating. In the opening episode the High Council President summons an image of Hartnell's Doctor onto the screen and names him as being "the earliest Doctor". If that is the case then the faces seen during the Morbius mind wrestling match were just the images of the first Doctor getting younger.

Having recently purchased one of the GAF *Viewmaster* set of reels featuring the Doctor in the adventure *Full circle* Richard Bignall from Rainham in Kent writes in why none of the pictures on the reels were included in the programme. Ones like them were featured, he claims, but not the exact shots that we saw on television.

There are two reasons for this. Firstly the shots used for the *Viewmaster* reels would have been photographed during rehearsals and not during the live 'take' of the scene. The BBC uses very sensitive recording equipment and even the sound of a camera shutter being clicked would have been registered had the shots been taken while the electronic cameras were rolling. Secondly,

the camera used by the *Viewmaster* viewer itself you see a picture which is apparently in stereo. Hence the stereoscopic camera the *Viewmaster* photographer used would not have been positioned in exactly the same spot as the BBC film and electronic cameras used for recording the television episode.

Concerned lest she spark off another Cyberman Telos/Mondas argument Gillian Moore has written in from Maryport in Cumbria to ask who, among the Time Lords, actually provided the energy which permitted them to travel in time. Was it Omega, as mentioned in *The Three Doctors*, or Rassilon as stated in *The Deadly Assassin*.

Actually it was a combination of the two. At the time when the Gallifreyan people were on the verge of making Time Travel a reality Rassilon was one of the most senior and high ranking statesmen on the planet. His was the mind that conceived the way in which the energies from a solar detonation might be harnessed to provide a power source for the prototype TARDIS machine. Omega, if you like, was one of the working classes, a solar engineer into whose hands was trusted the physical job of arranging the explosion of the star — which he accomplished to his peril.

Doctor Who Monthly 47 presented a back up comic strip which visualised the possible sequence of events which led up to this awesome occasion. What happened afterwards was that Rassilon led a fleet of space vessels into the resulting black hole and succeeded in controlling the vast energies present there within another of his inventions — the Eye of Harmony which, as all fans know, is the heart of the entire time travel facility. It was that which the Sontarans intended to plunder in the serial *The Invasion of Time*.

And lastly this month a cry for help from Sanford Santa Croce of Chappaqua, New York who wants to know simply if K-9 is black or silver in colour.

The answer is both and neither. K-9 is gun-metal in colour which is supposedly the metallic colour of iron, but because of the reflective quality of studio lights it is not impossible for him to look either black or silver depending on how the reflections are bouncing back of his casing.

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DOCTOR WHO EPISODE GUIDE

THE INVASION (Serial VV, 8 episodes)

Episode One (2nd November 1968)
Concluding their rather unsatisfactory interview with Tobias Vaughn the Doctor and Jamie take their leave of his London headquarters only to become aware, shortly afterwards, that they are being followed by a group of grim-faced men in a car. Meanwhile the sinister head of International Electromatics opens a concealed panel in his office. Behind the wall is the unearthly shape of a Cyber-Planner.

Episode Two (9th November 1968)
Worried by the disappearance of Zoe and Isobel Watkins the Doctor and Jamie steal into the railway yard of IE's main plant. On a consignment of cylindrical packing cases awaiting shipment they find a feather boa belonging to Zoe but before they can investigate further they are seized by Packer's security guards.

Episode Three (16th November 1968)
The two time travellers, Jamie and the Doctor, succeed in making a daring escape from the rooftop of the IE building. With Packer's security teams closing in they take refuge aboard a goods wagon in the railway yard. Jamie conceals himself by hiding in one of the packing cases. Suddenly the mysterious wrapped contents of the crate begins to move slowly.

Episode Four (23rd November 1968)
Convinced that the heart of the mystery lies in the warehouse adjoining Vaughn's London office the Doctor and Jamie effect an un-noticed entry. They are just in time to see Chief Scientist Gregory attaching a set of power cables to one of the packing cases. The inner plastic cocoon ruptures and out steps a Cyberman!

Episode Five (30th November 1968)
In defiance of Brigadier Lethbridge-Stewart's instructions not to interfere, Zoe, Isobel and a reluctant Jamie have gone down into the London sewers to gather photographic evidence. They have not gone far however when they spot a group of Cybermen up ahead. But as they turn to leave another Cyberman looms out of the darkness behind them.

Episode Six (7th December 1968)
The Doctor has discovered how IE plans to paralyse the world using Cyber-signals boosted through special circuits fitted in every item of IE manufactured goods. He sets about devising an offence but it is too late. The hypnotic transmissions begin and from the sewer tunnels the Cybermen emerge to take over the capital. The invasion has begun.

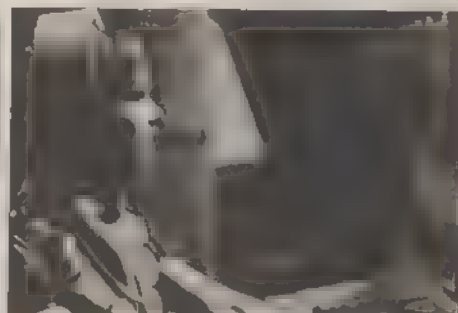
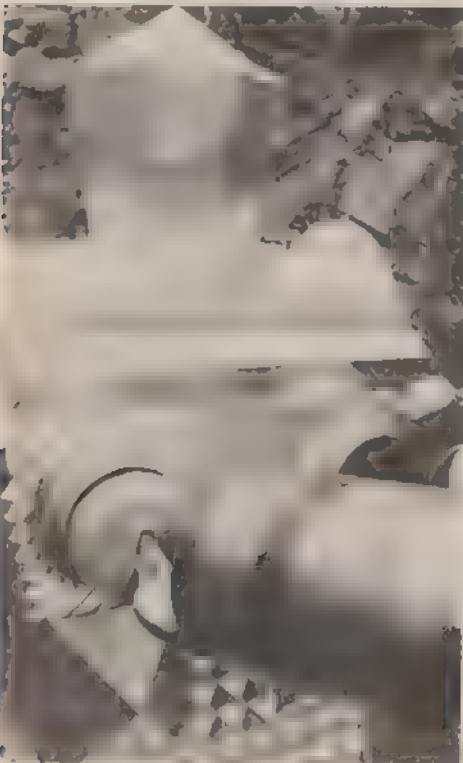
Episode Seven (14th December 1968)
The Doctor has gone to see Vaughn in a desperate bid to get him to turn against the Cybermen. Vaughn will not agree until the news comes through that the UNIT missiles are destroying the Cybermen's main force of space crafts. The Cyber-Planner announces they will now destroy all life on Earth using a Cyber-megatron bomb.

Episode Eight (21st December 1968)
The Henlow Downs missiles destroy the megatron bomb before it can hit the ground, thus effectively liquidating the last of the Cybermen's chances of invading Earth, for now. Captain Turner and Isobel escort the three time travellers back to the field where they left the invisible TARDIS. The three then depart for a new adventure.

Patrick Troughton (*as The Doctor*), Frazer Hines (*Jamie*), Wendy Padbury (*Zoe*), Murray Evans (*lorry driver*), Walter Randall (*patrolman*), Sally Faulkner (*Isobel*), John Levene



(*Benton*), Geoffrey Cheshire (*Tracey*), Kevin Stoney (*Tobias Vaughn*), Peter Halliday (*Packer*), Ian Fairbairn (*Gregory*), Nicholas Courtney (*Brigadier Lethbridge-Stewart*), James Thornhill (*Sergeant Walters*), Robert Sidaway (*Capt Turner*), Edward Burnham (*Professor Watkins*), Sheila Dunn (*phone operator*), Edward Dentith (*Major General Rutledge*), Clifford Earl (*Major Branwell*), Norman Hartley (*Sergeant Peters*), Peter Thompson (*Workman*). Directed by Douglas Camfield; Teleplay by Derrick Sherwin from a format by Kit Pedler, Script editor Terrance Dicks, Designed by Richard Hunt, Costume Supervisor Bobi Bartlett, Incidental music by Don Harper, Produced by Peter Bryant.



THE KROTONS (serial WW, 4 episodes)

Episode One (28th December 1968)
The Doctor learns that Thara is leading a group of young Gond students in an attack on the Krotons' learning hall equipment in retaliation for Vana's comatose condition. Realising they are hopelessly outclassed, the Doctor races to stop them. A dispersion unit emerges from the Dynatrope and focuses on the Doctor. It is programmed to destroy him.

Episode Two (4th January 1969)
Jamie has grown impatient at the non-return of Zoe and the Doctor and he effects a forced entry into the Dynatrope. But the Krotons are fully active now and they capture him. But when a mind scan reveals Jamie's low IQ the Krotons determine they have no use for him. He will be dispersed.

Episode Three (11th January 1969)
Having wrested power from Selris the hot-head Eelek decides to destroy the Dynatrope by attacking the crystalline machine's foundations. Hearing about this the Doctor is horrified — they will all be crushed. He tries to warn the Gonds of their peril but already the structure is crumbling around them.

Episode Four (18th January, 1969)
A flask of sulphuric acid, plus a few additives from the Doctor, poisons the Krotons and dissolves the Dynatrope with spectacular results. The Gonds are now free and with Eelek out of favour the new ruler is chosen as Selris's son, Thara. The Doctor, Zoe and Jamie take their leave and return to the TARDIS.

Patrick Troughton (*as The Doctor*), Frazer Hines (*Jamie*), Wendy Padbury (*Zoe*), James Copefield (*Selris*), Terence Brown (*Abul*), Madeline Mills (*Vana*), Phillip Madoc (*Eelek*), Gilbert Wynne (*Thara*), James Cairncross (*Beta*), Bronson Shaw (*Student*), Maurice Selwyn (*Custodian*), Roy Skelton and Patrick Tull (*Kroton voices*), Richard Ireson (*Axus*), Robert La'Bressiere and Miles Northover (*Krotons*), Robin Scott, Peter Rann, David Melbourne, Nick Rutter, Robert Hayward, Mark Johnson, Mark Christon, Keith Ashton, Ronnie Chance, Derek Calder, Alex Hood, Sylvia Steele, Paula Smith, Patricia Matthews, Wendy Wilson (*Gonds*). Directed by David Maloney, Teleplay by Robert Holmes, Script editor Terrance Dicks, Designed by Raymond London, Produced by Peter Bryant.

THE SEEDS OF DEATH (Serial XX, 6 episodes)

Episode One (25th January 1969)
With the T-Mat Moonbase under alien control two technician fugitives, Phipps and Locke manage to rig up a temporary repair of the communications system. Locke is frantically sending a warning to Earth when the pair are discovered by Slaar and his invading force of Ice Warriors. Locke is killed.

Episode Two (1st February 1969)
Hiding in a store room Phipps manages to make contact with the rocket ferrying the Doctor, Jamie and Zoe to the Moon. He transmits the homing signal that will guide the rocket down by telemetry but suddenly Phipps had to shut down the signal as an Ice Warrior discovers him. Aboard the rocket there is panic — if the signal is not resumed then the rocket will crash onto the lunar surface.

Episode Three (8th February 1969)
The Doctor is now a prisoner of the Ice Lord Slaar who is directing the arrival of cases containing martian seed pods. When the Doctor queries what they are for Slaar allows him to inspect one. Suddenly the pod explodes and the Doctor falls to the ground. The pods are lethal.

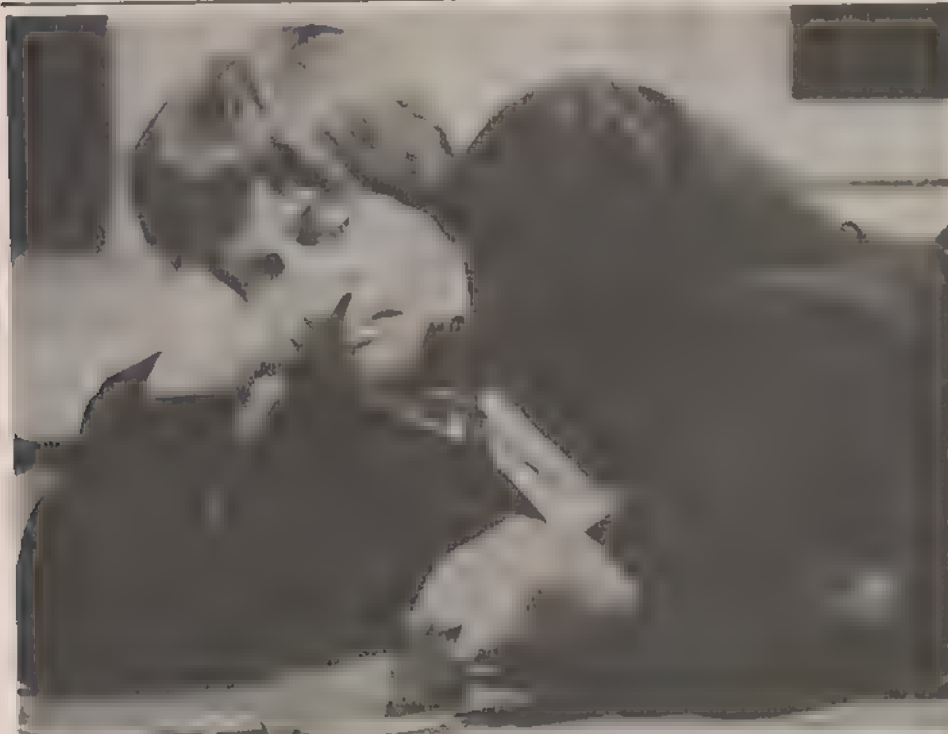
Episode Four (15th February 1969)
Watching in horror the alleged traitor Fewsham sees Phipps and Zoe slip into the control room and operate the controls to raise the base's internal temperature. Fewsham's guarding Ice

Warrior then turns around and sees the pair. Phipps is gunned down and the Warrior's next target is Zoe.

Episode Five (22nd February 1969)
Back on Earth Jamie and Zoe have gone to the Weather Control station to get the scientists to manufacture rain — the one substance that will disperse the deadly seeds. But when they arrive they find the team dead or missing and the controls have been damaged. The saboteur is still there — an Ice Warrior.

Episode Six (1st March 1969)
The Ice Warriors are defeated with Slaar and his aides dead, the seeds destroyed and with the Marshal's main force diverted onto a course for the Sun the world can breathe again. T-Mat starts up once more but this time there will be a place also for Eldred's rockets as a means of transport. Satisfied the time travellers return to Eldred's museum to find the TARDIS.

Patrick Troughton (*as The Doctor*), Frazer Hines (*Jamie*), Wendy Padbury (*Zoe*), Louise Pajo (*Gis Kelly*), John Witty (*Computer voice*), Ric Felgate (*Brent*), Harry Towb (*Osgood*), Ronald Leigh-Hunt (*Radnor*), Terry Scully (*Fewsham*), Christopher Coll (*Phipps*), Martin Cort (*Locke*), Philip Ray (*Eldred*), Alan Bennion (*Slaar*), Steve Peters (*alien*), Tony Harwood, Sonny Caldinez, and Steve Peters (*Ice Warriors*), Hugh Morton (*Sir James Gregson*), Graham Leaman (*Grand Marshal*). Directed by Michael Ferguson, Teleplay by Brian Hayles, Script editor Terrence Dicks, Designed by Paul Allan, Produced by Peter Bryant.



THE SPACE PIRATES (Serial YY, 6 episodes)

Episode One (8th March 1969)
The space pirates, under the leadership of the cruel Caven, have attacked the beacon unaware of the presence of the Doctor, Zoe and Jamie in one of the sealed compartments. Setting the charges Caven's men return to their ship — the beat Dart — and withdraw to a safe distance. The beacon is exploded.

Episode Two (15th March 1969)
By reversing the magnetic polarity of their section of the beacon the Doctor has accidentally managed to catapult it out into deep space — away from the section with the TARDIS on board. The section is discovered by prospector Milo Clancey and he docks his old ship — the LIZ 79 — alongside. But when he boards the section he mistakes Jamie for a pirate and shoots him down.

Episode Three (22nd March 1969)
Landing on the planet Ta the Doctor, Jamie and Zoe leave Clancey to repair the LIZ and go off to explore. They find the old mine workings

which have become the Pirates' centre of operations but the three are spotted and a chase ensues. Rounding a corner the trio fail to spot an abyss and they pitch headlong down into the darkness.

Episode Four (29th March 1969)
Rescuing the Doctor's Group, plus Space Corps Lieutenant Sorba, Milo uses his knowledge of the old workings to take them on a secret route to Madeleine Issigri's office. She is bound to help them when she learns that the Pirates have infiltrated her combine. But when they arrive they discover Madeleine is in league with Caven. Caven enters and Sorba is shot dead.

Episode Five (5th April 1969)
Unaware that Caven has wired a remote control unit into the LIZ the Doctor is searching beneath the launching platform for Jamie and Zoe. When Caven detects Milo and Dom Issigri aboard the LIZ he starts the launch sequence by remote control. Super-heated gasses erupt from the rocket motors and the Doctor collapses.

Episode Six (12th April 1969)
Just in time the Doctor has defused the explosive charges that would have destroyed Ta. Caven's men are destroyed by the minnow space fighters, thus the Issigri company is once more safe. But for the Doctor and co. one peril still remains: a flight in the LIZ 79 to Lobos to find the TARDIS...

Patrick Troughton (*as The Doctor*), Frazer Hines (*Jamie*), Wendy Padbury (*Zoe*), Brian Peck (*Dervish*), Dudley Foster (*Caven*), Jack May (*General Hermack*), Donald Gee (*Major Ian Warne*), George Layton (*Technician Penn*), Nik Zaran (*Lt Sorba*), Anthony Donovan (*Space guard*), Gordon Gostelow (*Milo Clancey*), Lisa Daniels (*Madeleine Issigri*), Steve Peters (*Pirate guard*), Edmond Knight (*Dom Issigri*). Directed by Michael Hart, Teleplay by Robert Holmes, Script editor Terrence Dicks, Designed by Ian Watson, Incidental music by Dudley Simpson, Produced by Peter Bryant.

THE WAR GAMES (Serial ZZ, 10 episodes)

Episode One (19th April 1969)

Thanks to General Smythe's strange power of hypnotic persuasion Zoe, Jamie and the Doctor are found guilty of the charges brought against them. In the Doctor's case this means death by firing squad, and the next morning he is brought out and lined against a stone wall. Rifles are raised and there is a fusillade of shots.

Episode Two (26th April 1969)

Rescued by Carstairs and Lady Jennifer the time travellers escape from the chateau in the ambulance. But Smythe orders a creeping barrage to destroy them but just as the shells get too close a fog engulfs the ambulance. When it clears all five gaze in astonishment at the sight of Roman footsoldiers racing towards them on chariots.

Episode Three (3rd May 1969)

Taking refuge in a barn overnight the fugitives' sleep is disturbed by the arrival of a SIDRAT transporter. The Doctor seems to recognise it and goes inside, followed by Zoe. But the device is on remote guidance and Lady Jennifer can only watch in amazement as the door closes and the ship dematerialises.

Episode Four (10th May 1969)

Zoe and the Doctor have penetrated the HQ of the Aliens directing the War Games but they are spotted by the Time Lord renegade, the War Chief and chase is given. Zoe runs into Carstairs but her relief is short lived. He is brainwashed to shoot spies on sight, and to him, Zoe is a spy.

Episode Five (17th May 1969)

Looking for a means of escape the Doctor, Zoe and Carstairs make their way back to the SIDRAT landing bay where they find a security alert in progress. Apparently an in-coming SIDRAT failed to make the correct identifica-

tion codes, but when the door opens it is Jamie and Resistance Commander Russell who emerge. The aliens train their weapons and gun the pair down.

Episode Six (24th May 1969)

Determined to escape from Alien HQ the Doctor has managed to steer his friends into a SIDRAT but they are prevented from leaving by the War Chief who over-rides the dematerialisation controls. Then, to force the group to surrender, the War Chief remotely adjusts the SIDRAT's dimensional controls, causing the inside to shrink until, eventually, it will crush them inside.

Episode Seven (31st May 1969)

With the stolen master rods the Doctor has been able to put a force barrier around the chateau to keep out the brainwashed soldiers. But they force shield cannot stop the SIDRATs and one arrives bringing a squad of security guards. The Doctor is captured and dragged aboard the machine which leaves before anyone can stop it.

Episode Eight (7th June 1969)

The Resistance are surprised when the Doctor's face comes over the inter-com from Alien HQ telling them he has secured the base for them. He sends a SIDRAT and advises all the Resistance Leaders to join him. But when they arrive the Doctor steps over to join the Alien chiefs. He has betrayed them.

Episode Nine (14th June 1969)

The war games are ended but to get all the soldiers back to Earth has meant the Doctor having to send a message for help and he now appears anxious to escape in the TARDIS. But as he, Jamie, and Zoe approach the ship they feel time slowing down. Only one race in the Universe can do this — the Time Lords — They have come for the Doctor.

Episode Ten (21st June 1969)

Jamie and Zoe have been returned to their points of origin in the Highlands and aboard the

Space Wheel, but for the Doctor there is no escape. He will go into exile on Earth with a new race as ordained by the High Council of the Time Lords. As the Doctor continues to voice his protests he is seized in a force field and whirled away to begin the start of his sentence.

Patrick Troughton (as *The Doctor*), Frazer Hines (Jamie), Wendy Padbury (Zoe), Jane Sherwin (Lady Jennifer Buckingham), John Livesey (German soldier), David Savile (Lt Carstairs), Terence Bayler (Major Barrington), Brian Forster (Sgt. Willis), Noel Coleman (Gerald Smythe), Hubert Rees (Capt Ransom), Esmond Webb (Sgt-Major Burns), Tony McEwan (Redcoat), Richard Steele (Commandant Gorton), Peter Stanton (Military chauffeur), Pat Groman (Military Policeman), David Valla (Lt Crane), Bernard Davies (German Soldier), Gregg Palmer (Lt Luckel), David Garfield (von Weich), Edward Brayshaw (War Chief), Leslie Schofield (Leroy), Vernon Dobtcheff (scientist), Rudolph Walker (Harper), John Atterbury (alien guard), Michael Lynch (Spencer), Graham Weston (Russell), James Bree (security chief), Charles Pemberton (alien technician), David Troughton (Moor), Peter Craze (Du Pont), Philip Madoc (War Lord), Michael Napier-Browne (Arturo Villar), Steven Hubay (Petrov), Bernard Horsfall (first Time Lord), Trevor Martin (second Time Lord), Clyde Politt (third Time Lord), Clare Jenkins (Tanya), Freddie Wilson (Quark), John Levene (Yeti), Tony Harwood (Ice Warrior), Roy Pearce (Cyberman), Robert Jewell (Dalek). Directed by David Maloney, Teleplay by Malcolm Hulke and Terrance Dicks, Script editor Terrance Dicks, Designed by Robert Chevalley, Costumes by Nicholas Bullen, Produced by Derrick Sherwin.

Below: A publicity still from the last episode of *The War Games*. Left to right, A Yeti, an Ice Warrior, a Dalek, The Doctor, a Cyberman, a Quark.



DR WHO MONTHLY INTERVIEW with mat irvine

Special Effects is everything nobody else does".

Despite many differing and more technical job descriptions the above rather laconic phrase perhaps best sums up the work done by one of the most myth-enshrouded departments of the BBC — Visual Effects.

The interview with John Friedlander in *Doctor Who Monthly* 57 has spelled out in some detail the work of the Sculptor in the Visual Effects Department, but since his departure in the mid-seventies the staff and the demands upon Visual Effects have expanded so much that the over 50 strong team with their large workshops plus offices, based at North Acton, now dwarf into insignificance the facilities and premises afforded to the original small team who pioneered the Department's early days in the Fifties and Sixties.

With that interview having created somewhat of a stir amongst readers the next logical step was to find out more about the other work done by Visual Effects these days, and to that end one could wish for few better qualified guides than *Starburst's* own columnist Mat Irvine.

When not writing for *Starburst* Mat Irvine is a fully fledged BBC Visual Effects Designer whose name appears on the credits at the end of a programme denoting that he led and organised the

team who designed the Effects elements to that broadcast.

It is getting on for ten years now since Mat Irvine first began working full-time for the Visual Effects Department after a four-week attachment from the Open University Visual Effects Department.

Virtually his first task for *Doctor Who* was making the light flash on a model of the TARDIS seen at the opening of the *Curse of Peladon's* first episode — where the ship materialised on the side of a (model) cliff. Since then he has worked on many *Doctor Who* productions either as an assistant for such serials as *Pyramids of Mars* where he made and operated the Marconiscope device, or, after promotion, as a Designer, a status he had attained by the time of making *The Stones of Blood* in 1978.

I asked Mat Irvine firstly about his early days in the Department and how the facilities then compared with nowadays where he has his own office with his name plaque on the door.

"Ian Scoones, at that time, was doing *Doctor Who* on his own which is unthinkable these days where even on the simplest ones you have about three assistants. I helped him with *The Curse of Peladon* and then after that I did a certain amount of work on the City of the Exxilons (*Death to the Daleks*) and for *Frontier in Space*. I did quite a lot for *Frontier in Space* — Bernard Wilkie was the senior Designer for that one, Ian

Scoones was his main assistant and I was the junior assistant. Ian made all the models for that story. I made the smaller version of the police vessel which appeared in the same shot as the Ogron craft. At that time the department was still based at the television Centre, it hadn't even spread out to the Brentford complex then. There were around six, designers, including people like John Friedlander, Tony Oxley and Ron Oates who is unfortunately dead now. And there were about ten or eleven assistants like Ian Scoones, Richard Conway, Colin Mapson, Tony Harding and myself. A lot of us started as a group although Ian and Dave Havard (who did *Planet of Evil*) had been there that much longer."

"The premises at Television Centre were basically just converted offices and obviously space was a bit limited. For instance the city of the Exxilons had to be built in two halves — there was no other way it could be got out, which is rather like here at Western Avenue Brentford was the only exception. Brentford was so large that you could build stuff almost full size so long as you could get a wagon to transport it."

Bearing in mind Mat Irvine's opening one liner about what the Effects Department could and would handle I queried the boundary lines between where the work gets delegated to Visual Effects and where it would be handled by the more conventional Departments such as



Graphics or Props.

"Basically a prop becomes a special effect either when it cannot be obtained any other way, like a *Doctor Who* gun or communicator which cannot be found in a shop, or it has to do something particular like an umbrella which collapses on cue, or a rubber mallet for something like *The Goodies*. Exceptions we have done which don't fall into either category are props which can't be obtained anywhere, for instance an old piece of scientific equipment which even the Science Museum hasn't got — we've done that before now.

"As regards facilities we always moan about them — I think it's human nature to anybody — but at the Television Centre they were fairly minimal although we did have a small machine shop. We didn't have equipment like a vacuum-forming machine until much later on which is nowadays very vital. Spray booths, well we did have one but it got dismantled and my bench got put in instead. We ended up doing paint spraying on the roof.

"Looking back on it now the facilities there were not too bad. We did have a mini-store and even a mini-pyrotechnics factory that was actually built into the workshop. But everything was on a much smaller scale to here and I think where the problems arose were when we started to expand and we not only ran out of space to put assistants but we found our facilities were not expanding with us."

The crux of the problem, Mat Irvine explained, centred around the different types of effects specialist that were being recruited — if specialist is the right term to apply to people whose main attribute must be adaptability. However knowing the John Friedlander was the first and foremost a sculptor and that Mat Irvine's leanings were more towards miniatures and gadgetry I wondered whether it was policy to recruit specialists, or to go more for the jack-of-all-trades types.

"People ask us do we specialise and the answer is no. But human nature being what it is some people are going to be better at some things rather than others. The ideal Visual Effects Designer or assistant will cope with anything and this is what we all try to do. You have to be good in a lot of fields but you will tend to be an expert in certain areas only. I mean, I can't sculpt. I know the materials and the techniques behind the art but I make no pretences towards being able to make a portrait of somebody. I can make an original of something inanimate, say an aircraft model, and then take a mould of it, but as regards portraiture I don't want to know. There are people such as Moray McLean in the workshop who can, just as I know people skilled in electronics. I know something about electronics, possibly a bit more than others, but when it comes down to solid



Above. Mat Irvine, BBC Visual Effects Designer, is captured in a pensive mood. Below. The gateway which appeared in the *Doctor Who* adventure *Warriors Gate*, for which Irvine was the Designer. Opposite. A scene from *Frontier in Space*, showing the Police craft.





state and delving into the field of integrated circuits I would have to go to somebody like Charlie Lumm and say, 'look here, I want a prop to do this, that and the other, is there a micro chip that will do it?' Nowadays the advantage with more people coming into the department is that we can encompass even wider fields and techniques. We have one assistant Charlie Seans now who can do engraving which was something we couldn't do before. He did some engraving recently for a Science and Features programme which would otherwise have had to have been done outside."

Did that mean then, I enquired, that there were no actual formal qualifications required for a career with the Visual Effects as a designer. Mat Irvine agreed, "though some sort of art qualifications are asked for these days and knowledge of engineering is useful."

"The difference between a designer and an assistant, obviously, is that the designer designs and the assistant makes. The designer's job is to be responsible for the programme, or even several programmes. It's a co-ordination job, an administration role if you like, which to some designer's chagrin means that they are stuck behind a desk constantly on the telephone. You, as the designer are the co-ordination point between the production team, the outside contractors and the assistants to see that everything gets done, and done on time. Invariably you just do not have the time to do a job yourself and so you have to put it out to the appropriately skilled assistant or, if necessary, to an outside contractor."

As an illustration of how the jobs of designer and assistant varied, and yet dovetailed into one another to certain extents Mat Irvine mentioned the *Pyramids of Mars* story he had worked on as an assistant, with Ken Bomphray, under Ian Scoones, the effects designer for that serial.

"Ian designed all the effects, whether they be props, explosions, models or whatever, and Ken and myself made them. However I told Ian, and Ian admits it himself, some of his technical designs were a bit lacking. Ian is a good visual designer — achieving a good look to a finished effect — but as to the practicalities of actually making something Ken and myself would sometimes suggest back to Ian ways of modifying his designs which would make them work simpler. For example, on the Marconiscope, Ian came up with a certain amount of design, but I did most of it with some help from Peter Logan. I put most of it together and, as with most jobs, it was actually built up more or less as it went along. Very little of our work is done to a true blueprint — a sketch possibly — but working plans, no."

That being the case it did strike me that it would therefore be very difficult for an effects designer to give the director of a programme like *Doctor Who* a true costing at an early stage for how much will need to be spent on the effects for a show. With budgets being of prime importance I wondered what kind of problems this gave rise to and, more objectively, their solutions.

"There are budgets — in fact the whole show revolves around budgets — and it is part of the job of the designer to stay

within them. But it is the producer's job to sort out with the directors what percentage of the budget goes to what. Are you going to have an all-star cast, or whether you are going to spend it all going on location, or on effects or whatever. Not very often it is mostly spent on effects although there have been exceptions like *The Invisible Enemy*, which Ian did and I did a little bit on, wherein the only filming done was the model filming. Mostly though, with the budget for effects, you are working with undefined parameters. You say 'I think this effect is going to cost so much' and we try to budget, in theory, as far as we can to keep within that figure, but there are always going to be the extra unforeseen things which might give you more or less money to work with. For a start off the production team invariably asks for extra money in which case you might lose some of your money, or you might find there has been a script change and a certain effect is lost which enables you to spend more on another effect. Time and again it comes down to stuff you think won't cost very much ends up costing a lot and something you budgeted a lot for gets done cheaply in a couple of days. Hopefully overall everything will even itself out but you do get instances where you have to ask for more money for something."

This led on to the obvious question about how early the effects designer becomes involved with something like a *Doctor Who* story. Was it as early on as the submission of the first script draft by the writer?

"Earlier than that really. Particularly with *Doctor Who*. Because they know ▶



Above: A Dalek perches precariously on the tip of a quarry in *Frontier in Space*. Opposite top: Visual Effects Designer Mat Irvine. Opposite centre: The wrecked *Privateer* which appeared in the closing stages of *Warriors Gate*. Opposite below: Some of the props built for *Pyramids of Mars*, on which Irvine worked as an assistant.

they will always want an effects designer, one is allocated very early on, usually before there is even a script. And, of course the earlier on you are involved with the proceedings the more you can hopefully influence the director. True you cannot really budget until you have seen a script and a final breakdown and even then it is very, very difficult."

Turning to Mat Irvine's most recently seen *Doctor Who* story, *Warriors Gate*, I queried the problems inherent in designing the effects for that. For example, how difficult was liaison between departments to ensure that the exterior shots of the *Privateer* hatchway, done by Scenic Design in the studio, matched with the model shots of the whole craft done by Visual Effects?

"With *Warriors Gate* I think I was involved with the production even before the scenic designer, which gave one in so some ways a psychological advantage. It is quite easy though to liaise as long as you have a good working relationship with your fellow designers, as I did with Graeme Storey. He did the doorway and the hole in the ship's fuselage as full size sets and I did all the rest as a model. So as long as the 'look' more or less coincided — avoiding a tatty interior clashing with a pristine exterior — you were more or less all right. We both knew that the script called for a sort of pirate ship, with a *Stephoe and Son* look to it, and that it would thus look pretty grubby and grotty. I think I did the exterior design first with the control section on

the top and with big sturdy engines at the rear and Graeme followed on from it when he designed the interiors."

I asked how early on Mat Irvine had become involved on *Warriors Gate* and the subsequent series of events that eventually led to who-does-what being determined.

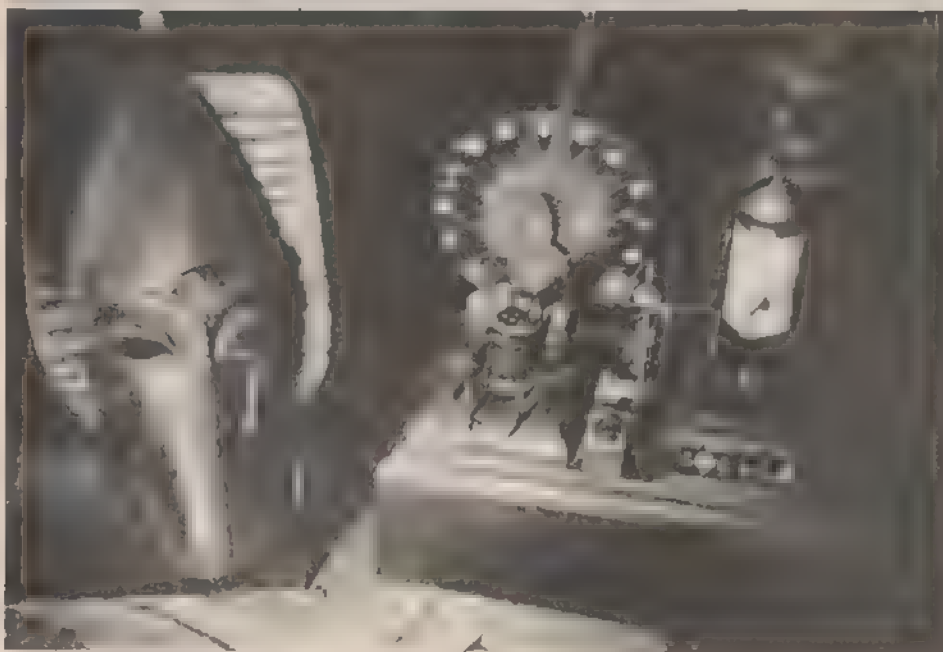
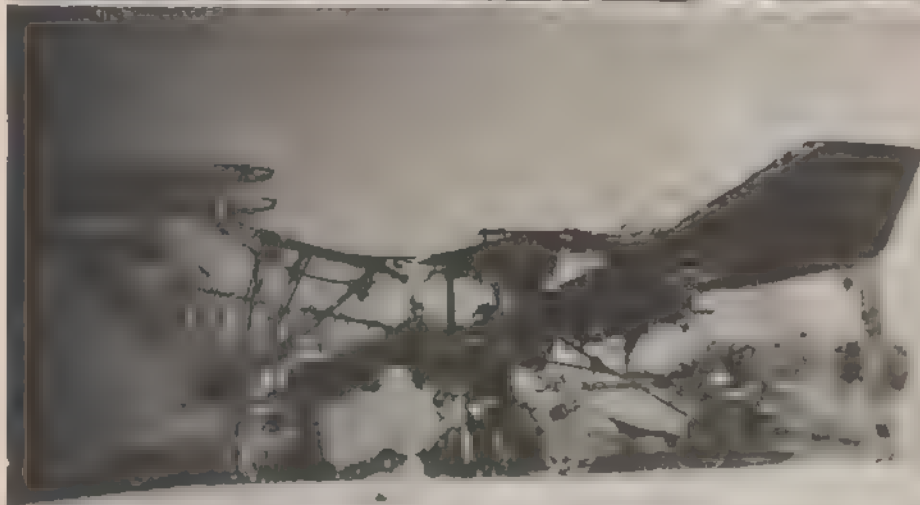
"I got sent a draft script first which then read through to get my own impressions of it. Then I contacted the director and arranged a meeting. In my own preference I try to get a meeting with just the director and myself first, partly to introduce ourselves if we don't know each other beforehand, and partly to talk over generalities like the feel of the production, that sort of thing. You then start to have pre-planning meetings with other designers; the scenic designer and, if it's relevant, the costume designer because many of the effects on *Doctor Who* do overlap between different design groups. Possibly, at this stage the producer will sit in with us and maybe the script-editor as well to discuss the whole theory of the thing and who will be doing what. For example if we are having a monster is it going to be done by costumes or by effects, and is there a bit of make-up in it as well."

Mention of the overlapping between departments sparked off a discussion about the very closely-linked and perhaps clashing, departments of Visual effects and Electronic Effects. Would, say, a handgun fire through some mechanical method — an ignited flash charge perhaps

as with *Blake's 7* or emit a light beam, *Star Wars* style, which would likely to be the responsibility of the Electronics Effects operator.

The Electronic Effects side has grown up relatively recently. There always has been a certain amount of work done with electronics but it is only really since the sophisticated side of CSO (Chroma-key) emerged, plus other machines such as the *Quantel* that you have been able to do a lot more. A very recently created post has been the Electronics Effects Operator, the most famous names being A.J. "Mitch" Mitchell, Dave Chapman and Dave Jervis. They take aspects of what we have done and modify them to see what kind of effects can be achieved. This is particularly so with *Doctor Who*, *Blake's 7* and even *Top of the Pops*. Where overlaps occur, as with the case of a gunshot, the E.O. operator and the effects designer can both make recommendations but the director to decide which method will be adopted.

"I tend to recommend that guns should not be working props, mainly because they rarely look right. You can put beams on electronically and I remember the first *Who* I worked on as a designer, *Face of Evil*, had a very complicated electronic set-up. We had three faces for the interior of Xoanon which were created by using three television sets — one directed towards the camera and two back to back either side to give you the three vertical images in



their correct perspectives. These were then superimposed, by CSO, onto the set which had Leela in there, and she had to a gun which fired a beam from it — again another bit of electronics — and so the finished scene was quite a combination of visual effects and electronic effects."

When pushed on the subject of whether the development of new techniques in both visual and electronic effect effects meant that radical changes were being wrought in the effects department Mat Irvine steadfastly defended the view that new developments should not mean the abandonment of old principles. A classic example is K-9 whose original AM Radio Control system caused such problems with radio interference that recently he has been fitted with a trouble free FM unit. Nevertheless, despite the sophistications of radio control Mat Irvine still found the best means of sending K-9 zooming through a field in *The Stones of Blood* was to stick the prop on a flat tray and to pull him along using a reel of thin, concealed, nylon string.

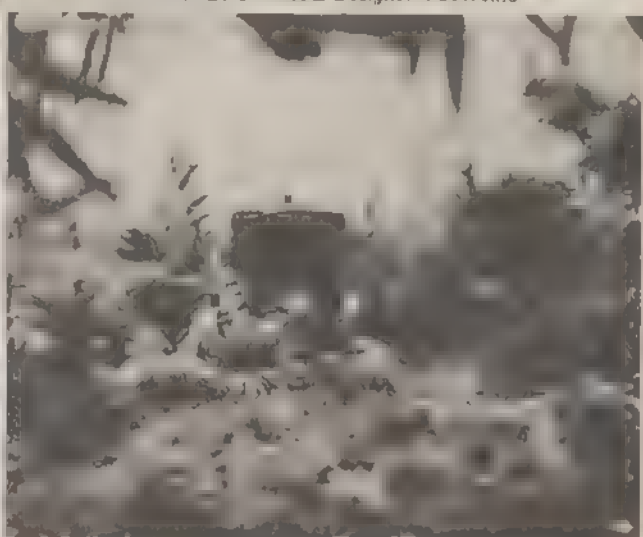
K-9 is very much uppermost in Mat Irvine's mind at present since he is handling the visual effects for the upcoming special show featuring K-9 and Sarah Jane Smith (Elisabeth Sladen) due for screening this Christmas. Knowing that K-9 would probably be more prominent in this production than even during his *Doctor Who* days I wondered if the show had given rise to any major headaches where the dog was concerned

"He did need some work doing on him. He was still going but after talking with John Nathan-Turner about the show I realised that was one thing we would have to improve. We are fitting him with new speed controllers — the mark IIA innards as we call them, both front wheels are now power driven: he's actually got a differential in him now at the front, so he is quite sophisticated now. Poor old Tony Harding, who originally designed K-9, looks inside him now and doesn't recognise any of the innards because there is nothing there now from the original version aside from the twin servos which wag his tail. We all know the story of the first K-9 with the control going haywire because of the cameras and that was replaced with the FM system last season after a failed attempt to fit the tracks onto him, which were never used. He now has new wheels on him now, much bigger wheels, which with the new chain driven motor, we hope will enable him to move at 4 mph which is the average walking pace of a human being".

K-9's history is actually quite interesting since he is virtually a product of everybody in the Visual Effects workshop who had to go at him at some time ▶



Top Erato's space ship approached the TARDIS hanging in space from *Creature from the Pit*. Above Another scene from the same adventure Left Effects Designer Mat Irvine



during his life. The exterior is the same shell that Tony Harding had built but the original innards had chain-driven back wheels and radio controlled steering front wheels — rather like a conventional car. He was very quickly changed over to the newer motor with apparently the kind of system that drives a electric wheelchair: very, very powerful, that drives a rubber belt to the front wheels and rear wheel steering which gave him a good turning circle. When the tracks system proved useless we then had the problem of redesigning him for *State of Decay* (recorded before *Full Circle*). Tony Harding was doing the effects and was worried whether the dog would be working or not. I was due to do one of the next stories and so I discussed the problems with our electronics wizard, Charlie Lumm. It was either a choice of putting back the old innards or rebuilding him with a new set. In the end I came

back from lunch one afternoon and found Charlie had ripped the innards out and had already started rebuilding the mechanisms. We went back to a chain drive, put in large eight-inch wheels to enable him to climb over the cables and door sills, and I put in the new FM radio control units which will cause interference with the cameras nor cause interference to each other should you want to have him doing two things at once. A lot of the original electronics used contrived devices, nearing the end of their lifetime. An example was the simple switching required for the ears. The old system an aircraft-tyre servo, with a cam operating a microswitch, which is rather like using a sledgehammer to crack a nut. Now all we have is a small radio unit which then you flip a switch causes the ears to sway. So there we have managed to simplify matters somewhat.

"For the new show we will be restoring his ticker-tape mouth which got taken out very early on when we found we had to dismantle him to refill him with tape. We plan a motor with a reverse switch on it."

In summing up the interview Mat Irvine re-emphasised that the effects designer works very rarely from established blue-prints. Unlike virtually any other department concerned with *Doctor Who* they are in the business of constantly building prototypes — one offs. Unlike a feature film which might have many copies of one miniature, only two versions of the Priavateer existed which would get blown up in one roll of the cameras to make the climax to *Warrior's Gate*. If the shot had failed then there was little chance of going back and doing it again. The two major weapons in the artillery of an effects designer are adaptability and years of experience. ●



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ITs a common practice these days to evaluate the success of a film or a television show by the amount of associated marketable products it can inspire. Put another way, if the show is a success chances are a range of merchandise will be as well, and that spells money in the bank for commercial firms willing to experiment with the still relatively new fields of media inspired products.

For its part the commercial wing of the BBC, BBC Enterprises, has always listed **Doctor Who** as one of its top-selling programmes and it is not hard to see why. Unlike deliberately children's orientated productions like *Paddington Bear* and *Camberwick Green*, **Doctor Who** is a family show which catches an audience from the very young to the very old, and the greater part of that audience roughly falls into the category of the O level/A level age bracket — the fifteen to nineteen year-olds.

Up until the 1960s the younger end of the consumer spending market was aimed towards those above the age of 25, because unless you're very fortunate in your upbringing, 25 was about the age when you were reckoned to have money to spend on non-essential items. The 1960s, though, started the trend towards what is commonly known as the affluent society. The country might have been up to its eyes in debt but the amount of money in circulation spent on luxury items — such as toys — climbed sharply as wage earnings started to go up and parents and teenagers alike found they had more to spend on items which caught the eye.

To avoid the risk of this article rapidly turning into a debate on economics what this essentially meant was that the Sixties was the time when conditions were just right for the exploitation of successful films and television programme programmes, and right from the start **Doctor Who** took up a position as one of the front runners. The overnight fame of the Daleks started the ball rolling but it has continued to do so right up until today. There have been peaks and troughs of course. The Daleks started the selling of **Doctor Who** with a boom that lasted some two to three years. Things died down a bit while Patrick Troughton was the Doctor, mainly because Troughton himself was very wary of having his face identified with **Doctor Who**. An even balance was established during the Pertwee era partly prompted by Jon Pertwee's own flair for spotting good commercial openings. Another peak was struck when Tom Baker started becoming recognised as a virtual sex symbol star (so wrote the loquacious copy journalists for *The Sun* and *The Mirror*) of the mid-seventies, and it seems more than likely Peter Davison will continue that identification when he starts to

DOCTOR WHO MERCHANDISE

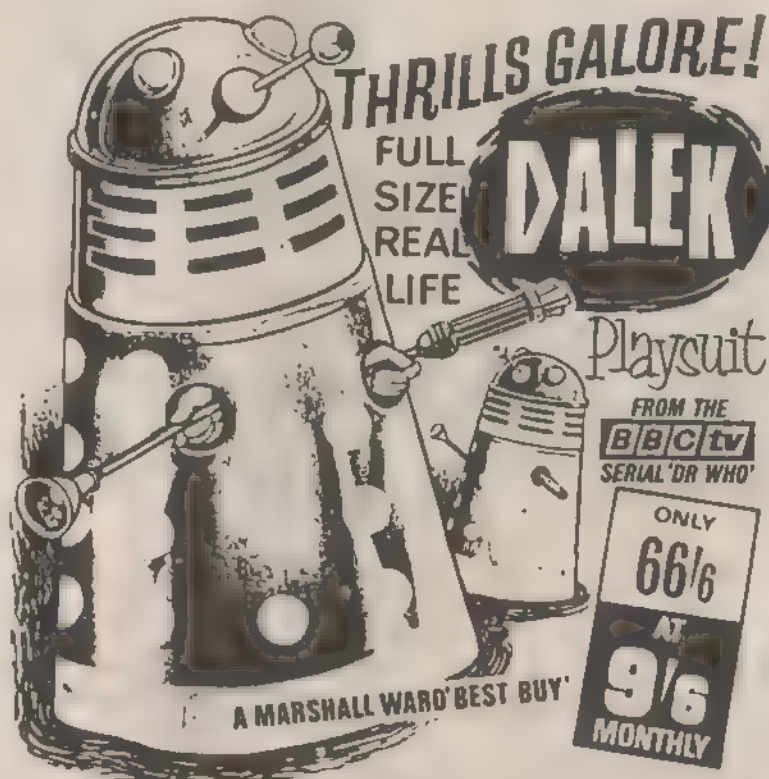
become known as the Doctor early next year.

To try and catalogue every item that has ever been sold under the **Doctor Who** banner is a virtual impossibility. There have been so many of them both here and in other countries. As the article in a past *Gallifrey Guardian*, researched by John Morley, clearly showed, the successful range of **Doctor Who** novels have been translated into languages as far apart as Spanish and Japanese.

Nevertheless this article will try to cover the broader spectrum of **Doctor Who** merchandise that was marketed in this country after 1964 and I offer my apologies in advance for any major

products I may miss on the way. So let us start with the most basic category of merchandise, models based around concepts in **Doctor Who**.

It is an appropriate place to start because the very first **Doctor Who** related product was a model, specifically the Louis Marx "tricky-action" Dalek which came out in the autumn of 1964 at the relatively high price of 17/11d (about 89p nowadays but this was pre-inflation!). Really it was the Daleks which began the division of BBC Enterprises called BBC Merchandising because until that point about the most the BBC were ever asked to license were book adaptations from such programmes



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WHO & THE DALEKS

as Captain Pugwash.

The success of the Daleks in their debut serial, and the consequential tidal wave of popular interest in these monsters quickly led to a flood of companies approaching the BBC for rights to sell products based on the Daleks. Marx got in first with their battery-operated, flashing light, random movement toy and so successful did it prove that a version of it can still be found today, recognisable because it shows the Dalek in its original form, namely without the vertical slats around the midriff. The original colouring of the toy was bright silver although some were later marketed in black to match

the colours of the Dalek Supreme seen in the 1964 series *The Dalek Invasion of Earth*. That show, screened around Christmas time, probably accounted for the toy companies naming Christmas 1964 as Dalek Christmas. Everybody, but everybody, seemed to want the Daleks. Marx quickly followed up their success by releasing a whole range of Dalek goodies. They released a construction kit based on the mould for the "tricky action" Dalek, a friction drive version and even a set of tiny one-inch high Daleks which moved using the "rolykin" method — a heavy metal ball bearing on the base of the casing which enabled the Dalek to glide along quite smoothly. These little

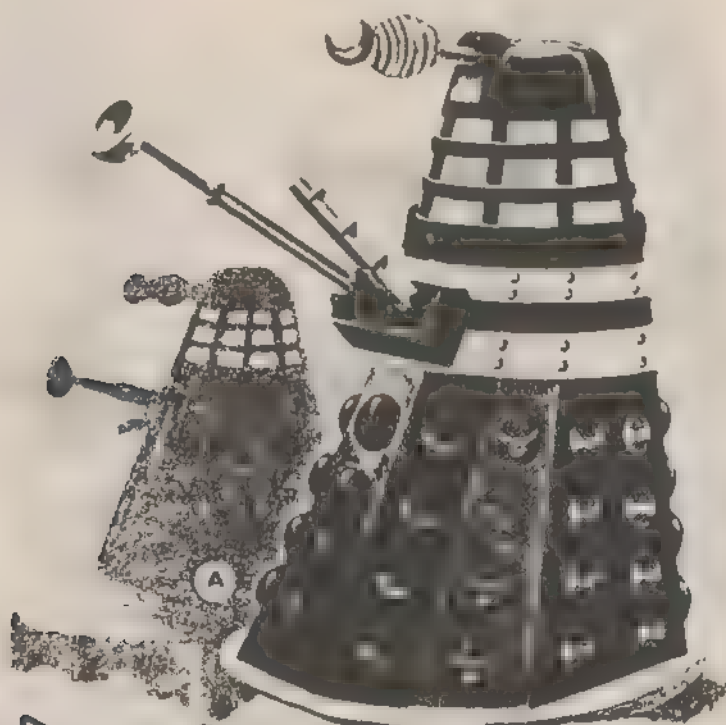
Daleks, available in silver, black or red (the colour of the space saucer captains) cost only 1/- (5p) and sold in massive quantities.

Over the next two years you could get Daleks in all forms and sizes. A leading contender behind Marx was, of all people, F.W. Woolworth chain store firm who produced many different Dalek products, among them a set of polythene Daleks roughly to scale with the "Tempo" plastics cowboy figures. These, like the TV Daleks, came in three sections which could be detached and reassembled. Woolworths also provided a popular outlet for other merchandising firms such as *Scorpion Universal Toys* who made an inflatable Dalek punch-bag, Marshall Ward Ltd who made a rather rudimentary playsuit in garish morning-after red vinyl plastic, and *Scorpion Automotives* whose playsuit was probably the most expensive Dalek toy you could purchase at the time. Selling at over £8 the Automotives playsuit was more than three feet in height and was constructed in vinyl, wood and specially hardened cardboard. Climbing inside a child could operate the extendable arm rod with its suction cup tip or fire the battery operated gun which lit up and buzzed when actuated.

Most of these Dalek toys suffered from one drawback — they were not modelled on the BBC blueprint designed by Ray Cusick. The closest toy which approximated the BBC design was the tin clockwork Dalek which, when wound up, trundled along with the head turning from left to right. Unfortunately this author does not own one of these and so I cannot tell you the name of the company who made it but it did sell for under £1 and is quite a collector's item these days.

Worthy of mention is Herts Plastic Moulders Ltd who made a 4/11d (about 25p) push-along Dalek in polythene which featured clip-in arm, gun and eye rods which could swivel rather like their tv counterparts. This same firm also retailed, for Christmas 1964, a companion Mechanoid toy with likewise clip-in appendages for the arms and flame thrower attachments. This toy came out at the time when firms were looking at other *Doctor Who* monsters for possible merchandising. The Mechanoids looked the most likely robots to succeed the Daleks — again they were from the stable of Terry Nation — but the creature creatures proved to be so cumbersome and large that the producers of the television series decreed they would never be seen again due to the problems they posed in the studio.

The Dennis Alan Print tin TARDIS, and the British Chinaware money box TARDIS of today had a Sixties equivalent in the form of a polythene TARDIS money box which was quite accurate to the real thing and was one of



DALEKS

HAVE INVADED TOYSHOPS!

the few **Doctor Who** products to be sold using the face of William Hartnell on the box wrapper.

The die-casting firm of Dinky-toys found themselves responsible for a prize collector's item in the sixties with their metal, totally authentic TARDIS toy which even sported the original dark-blue paintwork and the St John's ambulance symbol on the right hand door. Actually it was not a TARDIS at all, but a genuine Police box toy which was part of a set comprising it and one of the familiar red public telephone kiosks. Nevertheless **Doctor Who** started just as Dinky were phasing this toy out and so many fans, this author included, were disappointed when they tried to get one from their local toy shop only to find the set had been withdrawn.

Model merchandising wound down towards the end of the Sixties and did not really resurface until the mid-Seventies when Palitoy (famous for the *Star Wars* figurines) unveiled their talking Dalek toy in the two colours of gun metal and red. The secret of this toy was a battery operated simplistic record-playing device inside which provided the harsh guttural tones familiar to fans worldwide.

A year later the Denys Fisher toy company released their friction-drive Dalek which, to this day, is the closest replica to the television Daleks complete with the correct number of sense panels, a swivelling dome section and ball jointed arm and gun rods. The Fisher Dalek was part of a six-fold set which also included a disappearing cabinet style TARDIS, a rather morose-looking Cyberman, an excellent reproduction of the Giant Robot and two figures of a youthful-looking Tom Baker and a "Barbie" doll-like Leela. Questioned about the Leela doll at a Convention in 1977 Louise Jameson did admit she had lied somewhat when she was approached by the company for the rights to use her likeness for the basis of a toy.

A further addition to that set was made in 1978 in the form of a K-9 toy based around Tony Harding's original design. Palitoy too were quick off the mark in spotting K-9's potential and they were not far behind with their Talking K-9 which features the voice of John Leeson on the soundtrack.

Doctor Who Books. Like the above this is a vast category to cover since it incorporates everything from lavishly produced glossy hardbacks to the colouring books at the lower end of the market.

The first **Doctor Who** publication was the hardback book based on the first Dalek story which David Whitaker wrote and Frederick Muller Ltd published. This book was later accompanied by a further novel by David Whitaker about *The*

Crusaders and one by Bill Strutton, *The Zarbi*. These were quite expensive and paperback versions were produced of *The Daleks* and *The Crusaders*, the former by Armada Books, the latter by Green Dragon Books. It was the rights to these three novelisations that the company of Target books bought up in 1973 when they were fishing for suitable paperback publications for their new range of children's books. With new covers on these re-releases sold phenomenally well with *The Daleks* even attaining the top ten children's paperback list for several weeks. Target launched themselves into **Doctor Who** paperbacks with a vengeance and at the peak of their popularity in 1976 they were releasing titles at the rate of one a month with many occasional one-off special publications as well such as the Monster books, the **Doctor Who** discovery series and the documentary works like *The Programme Guide* and the Dalek and K-9 Specials.

A very good seller in 1972 was the Hulke/Dicks paperback *The making of Doctor Who* from Piccolo Books. With a spread of BBC stills and reduced reproductions of camera scripts, filming schedules and the like it was one of the

first books to go behind the scenes on **Doctor Who** and this volume was later amended and updated by Target Books and republished in 1976. Earlier this year Wayland Publications marketed the latest in their "Day With..." series which looked behind the scenes on the making of *The Leisure Hive* with current producer John Nathan-Turner.

Vying with TARGET in the stakes for the most publications honours World Distributors came a good second with their colourful **Doctor Who** Annuals published for the Christmas of each year since 1965 with the exception of 1971. To date they have published two annuals featuring Hartnell's Doctor, three featuring Patrick Troughton, four with Jon Pertwee and a staggering seven starring Tom Baker although the latter one for this year also has two stories depicting Peter Davison as the Doctor. As well they are responsible for the special *Invasion from Space* book with Hartnell's Doctor, and *The Amazing World of Doctor Who* Tom Baker publication in association with Ty-Phoo Tea which is a very lavish, photo-illustrated book. World Distributors have also produced a range of Dalek annuals in conjunction with Terry Nation with the



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THESE PUSH
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This 3 ft. high inflatable Dalek, made by Scorpion Universal Toys, is on sale at most large stores and toy shops, price 21s.

first two clearly the most sought after. *The Dalek Book*, published in 1964 featured an eight page photo-novel style story using stills from the original film prints of *The Dead Planet* Dalek story. Carol Ann Ford's Susan was the heroine. A year later their 1965 *Dalek World* book had a similar eight page photo section on the first Peter Cushing Dalek film, *Doctor Who and the Daleks*. World Distributors published one more Dalek annual in 1966 — *The Dalek Outer Space Book* — with Sara Kingdom (of Dalek Master Plan fame) as the heroine before dropping the title for several years. The Dalek annuals resurfaced for the Christmas of 1975 after the success of *Genesis of the Daleks* on tv for a further three year run.

Moving into the realm of interesting one-off publications Marks and Spencer deserve a mention for their very expensively produced *Doctor Who and the Daleks Omnibus* which came out in 1976. The central part of the book features a reprint of the Target novels *Genesis of the Daleks* and *Planet of the Daleks* but of prime interest are the two pages which print part of Terry Nation's original script from *Genesis of the Daleks* covering the Doctor's first encounter with

Davros.

Moving back in time Terry Nation also collaborated with Panther Books in releasing several Dalek publications in 1965. Two of them were painting/colouring books, one being made up of scenes from the first Cushing feature film, but the third was a paperback called *The Dalek Pocketbook* wherein Terry Nation virtually published the lore of the Daleks compiled from his scripts for television and for the children's comic TV 21 which we will come to shortly.

Two exceedingly rare publications are the Troughton *Doctor Who Story Book* and the 1965 released *Doctor Who and the Daleks Film Book* neither of which this author has seen and so if any of you have any information on these two books do please write in.

Other oddities have been the C.L.P. Ltd *Doctor Who Activity Book* and *Doctor Who Colouring Book* published in 1978 for Tom Baker's Doctor, the recent Sparrow Books range of K-9 children's books and the infamous Baked Beans promotion book done by Cross & Blackwell in 1976.

Doctor Who Comics: Ever since 1964 there has been a Doctor Who comic

strip published somewhere. *TV Comic* did the first strips from Hartnell up to Jon Pertwee. Then the expensive Gerry Anderson-based comic *Countdown* took the series for a while until it was transferred over to the *Look-In* style magazine *TV Action*. That merged back into *TV Comic* in 1974 where the strip continued until the arrival of *Doctor Who Weekly* in late 1979. A back-page comic strip of the Daleks was run in the legendary comic *TV-21* for just over a year and reprints of those bench-marking stories have been appearing everywhere from annuals to *Doctor Who Monthly* since then. Gold Key Comics in the USA published a one-off comic book about the *Doctor Who and the Daleks* film while Marvel Comics in America reprinted the Weekly's initial two main strips by Dave Gibbons — *The Iron Legion* and *City of the Curse* recently in *Marvel Premiere Edition*.

Special Publications. Aside from the off-shoots from Target Books there have been a few of these the first and foremost being BBC's own *Radio Times Doctor Who Special* which came out for the programme's tenth anniversary in 1973. *TV Comic* did fandom proud in 1973 as well when they published the first *Doctor Who Summer Special* — a very well-produced publication with a wealth of photographs, some well researched text and an interesting behind-the-scenes look at the making of *Frontier in Space* episodes five and six. Sadly their 1974 Summer Special and the 1977 Winter Special were not as lavish although the former did boast some good fullpage colour pin-ups of Jon Pertwee's Doctor and the very short-haired Sarah Jane Smith.

During the peak of Tom Baker's popularity in the mid-Seventies two poster magazines came out from Associated Magazine Distributors featuring large glossy colour pin-ups of Tom Baker's Doctor and one of his enemies, a Sontaran Warrior. Both magazines also had a spread of smaller stills and some text about the series. *Mad Magazine* issue 162, British Edition only, featured a very funny adaptation of *The Ark in Space* story drawn by Steve Parkhouse whose work has also been seen in *Doctor Who Monthly*. This edition has likewise joined the ranks of the collector's items.

Moving onto badges there has, of course, been a very comprehensive range issued recently from the now-defunct firm of Dennis Alan Print. Some were of the round button pin variety while others were metal designs painted in enamels of the Daleks and K-9.

The first badge produced in the Sixties was predictably of the Daleks. Plastoid Ltd of Leicester marketed a very successful 3D relief rigid plastic badge, embossed in gold paint of a Dalek which

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fabulous

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BADGE

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MINI
DALEK 9d



At your local Woolworth Store

came in two sizes. A year later the same firm released two further badges depicting a Menoptra and a Zarbi venom grub duo which are now very rare.

An interesting set of button badges were given away free with Sugar Smacks breakfast cereal in 1971/2. If you were prepared to chew your way through some half dozen packets of this you might be rewarded at the end with a complete set featuring the Doctor (Pertwee), Jo Grant, the Master (Delgado) the Brigadier, "Bessie" and the UNIT symbol.

Cards and postcards: Not very many products in this category. In 1964 the Waldorf Card Company produced a sketched illustration of a Dalek for one of their birthday cards which proudly proclaimed on the front, "We have the power..." and inside, "to wish you a happy birthday". Other than that greetings cards were more or less left untouched until the Dennis Alan Range appeared in 1979.

To date there have been two sets of sweet cigarette cards, the first marketed by Cadet Sweets featured

Hartnell's Doctor in action against the Daleks and the Voord (another Terry Nation Creation) in a set of fifty cards. In 1967 Patrick Troughton's Doctor face faced the Daleks again on the planet Zeros in a 36 card set retailed by Walls Ice Cream via their Sky Ray ice lolly. It is interesting to note that both these card sets were actually commissioned illustrations rather than photographs and both could be bound in albums. The former set is very hard to acquire now but the latter can still be found, at a reasonable price, through most major cigarette card dealers.

Games and related products: Again another major category so I will list only some of the major ones. Daleks predictably soaked off the first wave of these with a massive amount of merchandising produced between 1964 and 1966. To list but a few there were Dalek bagatelles from Marx, Jigsaws by Woolworths, slippers by Furness Footwear, Dalek soap (Northants Association for the Blind), Pencils (Bailey's agencies), wallpaper and T-shirts. About the only look in the Doctor got in those days

was the Chad Valley Give-a-Show Projector set which featured drawn slides of Hartnell's Doctor, the Zarbi, the Voord, the Menoptra, the Sensorites and, yes, the Daleks.

Aside from Troughton's Doctor, jigsaws have been produced for all the Doctors. Aside from the Dalek orientated ones of the Sixties, *Whitman* produced several Pertwee photo jigsaws in 1972 featuring Daleks and Ogrons from the adventure *The Day of the Daleks*, a set of photo jigsaws from the Baker debut story *Robot* in 1975 and two drawn sets of four apiece titled *The Enemies of Doctor Who* and *The Amazing World of Doctor Who* in 1979.

In 1973, Denys Fisher produced two board games titled *Doctor Who — the Game of Time and Space* and *War of the Daleks*, the former being updated with a new box-top when Baker became the Doctor in 1975.

Records: Decca produced the first version of the *Doctor Who* theme, Delia Derbyshire's arrangement back in 1964 which was the sole source of the theme until BBC records marketed an updated version in 1973. That has since been superseded by Peter Howell's arrangement last year and this record will be getting a new cover early next year to depict Davison's features on the sleeve.

Other singles have been Frazer Hines (Jamie) singing *Who is Doctor Who*, (1968), Roberta Tovey (film Susan) singing *Who is the Doctor* (1965), a jazzed-up version of the *Doctor Who* film main title film by the Barry Gray Orchestra — who scored the film music originally — in 1965, Jon Pertwee's different version of *I am the Doctor* in 1972 of course, our old friend, the worst record in the world, possibly, *I'm going to Spend my Christmas with a Dalek* covered in a past edition of *Doctor Who Monthly*.

Century 21 records produced an interesting mini-album in 1966 called *The Daleks* which featured actual extracts from the last episode of *The Chase* tv series including the voices of William Hartnell, William Russell, Jacqueline Hill, Maureen O'Brien, Peter Purves, the Daleks and the Mechanoids. That too is now a hunted collector's item.

Aside from spurious scarves, sweat shirts, hats and C & A underpants that virtually rounds up what is, due to space limitations a very cursory look at the vast amount of merchandising that has gone into *Doctor Who* since the beginning.

Next month is the December Christmas edition which will present our annual look at what merchandise is currently available for stocking filling this year.



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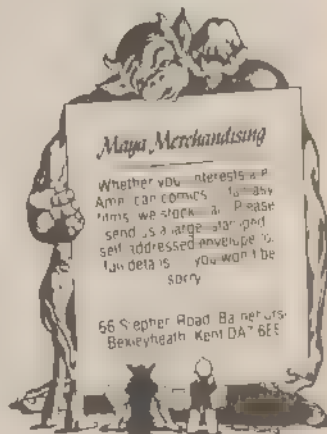
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PHOTO-FILE BERNARD ARCHARD

BIRTHDAY: August 20th

ROLES IN DOCTOR WHO: Deputy Leader Bragen (*Power of the Daleks*), Marcus Scarman (*Pyramids of Mars*)

YEARS: 1966 and 1975

MAJOR FILM APPEARANCES: *Song of Norway*, *Run a Crooked Mile*, *Fragment of Fear*, *Dad's Army*, *The Horror of Frankenstein*.

MAJOR TV APPEARANCE:

Spycatcher series (as Colonel Pinto)

SPECIAL MENTION: There are certain character actors who specialise in particular styles of performance — becoming known in the Theatre, Film and Television industries for, say, buffoon roles or as pompous civil servant types. In the case of Bernard Archard, his gaunt, finely-chiselled features have more often than not landed him in productions requiring him to play a terror-inspiring figure. Not necessarily as a villain either. For example, in the 1971 film adaption of the Croft/Perry comedy series *Dad's Army* Bernard Archard was selected to play the thunderous regular army

General whose encounters with Arthur Lowe's Captain Mainwaring left the latter's ears constantly ringing with the furious insult of "Damn Bank clerk!"

Born in London, Bernard Archard's acting career followed the standard route trodden by young hopefuls in their quest for renown. He learnt his craft at the Royal Academy of Dramatic Art (RADA) before starting at the bottom of the ladder in repertory stage roles.

Major parts did not come his way though until middle age began refining his features into the stern visage producers know him for today. His major television performance as Colonel Pinto in the series *Spycatcher* occasioned one newspaper reviewer to label him as "the hero with a heart of stone".

Although he played the part of the villainous Bragen in Patrick Troughton's debut *Doctor Who* story *Power of the Daleks*, his notoriety among *Doctor Who* fans did not come about until Robert Holmes suggested

Archard for the part of Marcus Scarman in *Pyramids of Mars*, a suggestion he volunteered after seeing him in the Hammer Films production *The Horror of Frankenstein*.

For his part as the possessed Scarman brother Bernard Archard was required to wear white face powder with red make-up around his eyes to give him the look of an animated cadaver.

The serial worked and is remembered nowadays as one of the few genuine horror stories ever done for the *Doctor Who* series. So strong was the horror at certain points that several edits had to be made in key scenes before a version could be screened by ABC TV in Australia, one of them being the moment where poacher Ernie Clements shoots Scarman in the back with a loaded shotgun — a scene in which Bernard Archard had to wear a stunt man's explosive harness to give the impression of the shotgun pellets hitting his body ●

EGYPT 1926 - FOUNDED BY THE
DISCOVERED THE GREAT
TOMB OF THE PHARAOH
NAMES
SEALS
... OR FORTUNE

THE GODS WALK AMONG US

SEE! THE SEALS ARE INTACT! THIS HAS NOT BEEN ROBBED!

UNOPENED FOR 5,500 YEARS...UNTIL NOW. PULL!

EFFENDI! THEY HAVE UNCOVERED THE ENTRANCE!

THOSE HIEROGLYPHICS --AS CLEAR AS THE DAY THEY WERE CARVED!

OH MY! OH MY

IT IS SONTAR! SONTAR!

SONTAR! THE NAME HAS A TERRIFYING EFFECT ON THE NATIVES

SONTAR!

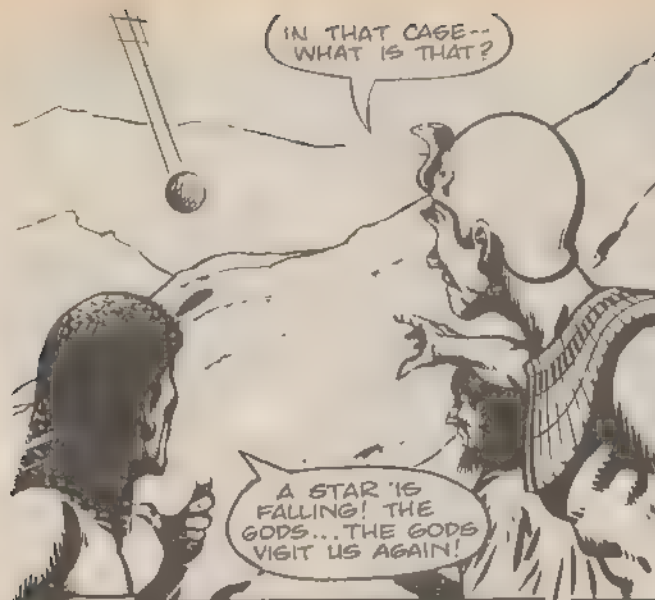
HA! WE DON'T NEED THEM NOW, ANYWAY NOW, LET'S SEE WHAT THE INSCRIPTIONS SAY!!

"WHAT FOLLOWS IS THE TALE OF THE DAY A GOD VISITED OUR LAND THE PHARAOH'S FINAL RESTING PLACE WAS ALMOST COMPLETE"

IT IS INDEED SPLENDID, TOTHEMES A FINE BUILDING--BUT ARE YOU CERTAIN THAT THIS NEW STYLE IS FITTING?

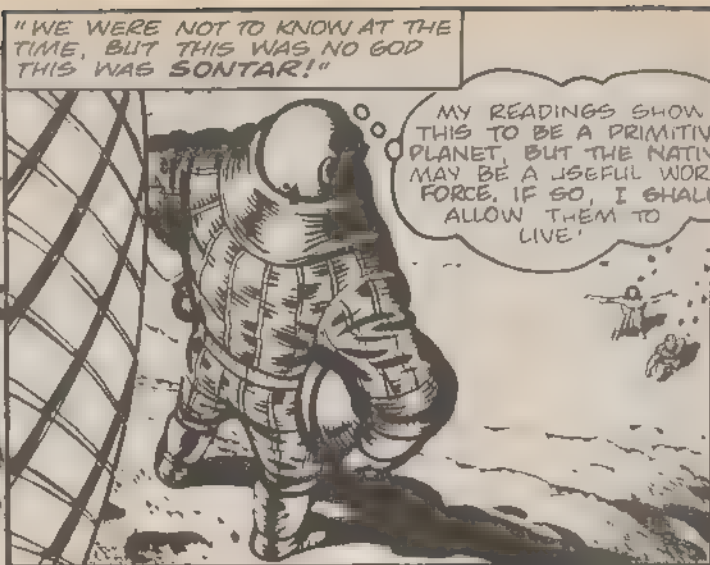
COME BACK YOU SUPERSTITIOUS COWARDS! WHAT ARE YOU AFRAID OF?

MY LORD, IT WILL STAND A THOUSAND THOUSAND GENERATIONS, AS A MONUMENT TO YOUR NAME!



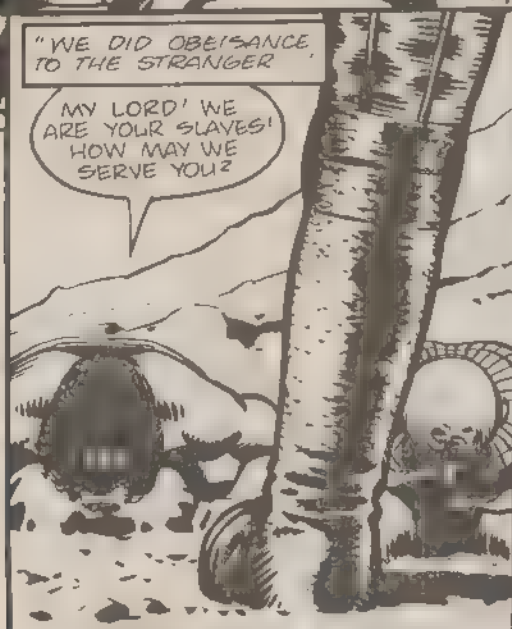
IN THAT CASE--
WHAT IS THAT?

A STAR 'IS
FALLING! THE
GODS... THE GODS
VISIT US AGAIN!



"WE WERE NOT TO KNOW AT THE
TIME, BUT THIS WAS NO GOD
THIS WAS SONTAR!"

MY READINGS SHOW
THIS TO BE A PRIMITIVE
PLANET, BUT THE NATIVES
MAY BE A USEFUL WORK
FORCE. IF SO, I SHALL
ALLOW THEM TO
LIVE!



"WE DID OBEISANCE
TO THE STRANGER

MY LORD! WE
ARE YOUR SLAVES!
HOW MAY WE
SERVE YOU?



THIS IS
BETTER THAN
'D HOPED THEY
THINK I'M SOME
KIND OF DEITY.

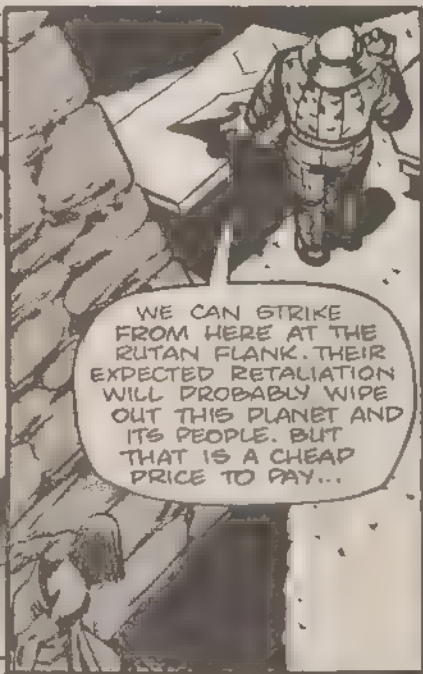
"USING A WONDERFUL DEVICE WHICH
ENABLED US TO UNDERSTAND HIS
LANGUAGE, HE ESTABLISHED HIS
RULE OVER US..."



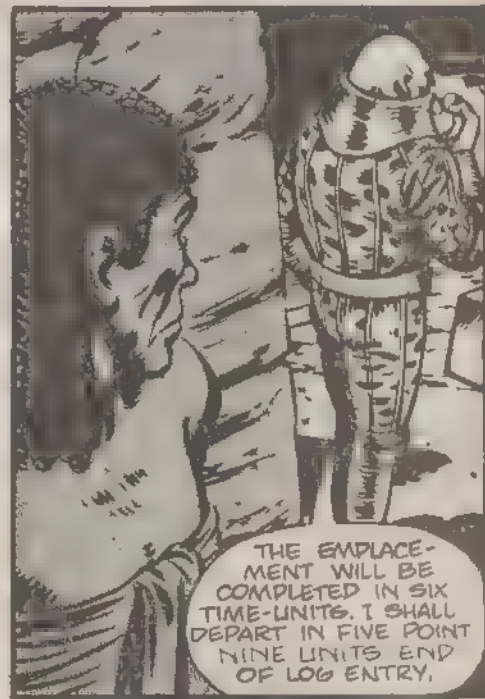
WORK!
FOR THE
TOAD-GOD,
WORK!

"... BUT NONE OF US
SUSPECTED HIS TRUE
MOTIVATIONS"

FIELD MAJOR
STYX'S LOG. THE
NATIVES ARE
PREPARING THE GROUND
FOR AN ION CANNON
EMPLACEMENT. IT WILL
GIVE THE WORLD
STRATEGIC VALUE IN
OUR WAR WITH THE
RUTANS



WE CAN STRIKE
FROM HERE AT THE
RUTAN FLANK. THEIR
EXPECTED RETALIATION
WILL PROBABLY WIPE
OUT THIS PLANET AND
ITS PEOPLE. BUT
THAT IS A CHEAP
PRICE TO PAY...



THE EMPLACEMENT
WILL BE
COMPLETED IN SIX
TIME-UNITS. I SHALL
DEPART IN FIVE POINT
NINE UNITS END
OF LOG ENTRY.



WHAT CAN I DO? MY PEOPLE BELIEVE NO ILL OF THEIR GOD. YET HE PLANS OUR DEATHS!



I HAVE SUFFICIENT TIME TO RE-ENERGISE NOW



"THEN I SAW MY CHANCE! THE ONLY CHANCE I HAD!"

SEVEN EARTH HOURS SHOULD BE SUFFICIENT...



HE IS DEAD, MY LORD - RETURNED TO THE HEAVENS FROM WHENCE HE CAME!

WE MUST HONOUR HIM IMMEDIATELY!

THEN I SHALL MAKE SACRIFICE OF MY ETERNAL HOME...



"EVERYTHING WAS COMPLETED SWIFTLY, AND I PRAY -"

NIGHT HAS FALLEN - BUT EVERYWHERE IS SO DARK...



"-THAT, SHOULD ANY MAN DISCOVER THIS ROOM -"

THERE'S NO DOOR! BUT I AM A SONTARAN! I SHALL ESCAPE! I SHALL ESCAPE!



"-THAT HE WILL NEVER DISTURB IT!"

I HOPE THAT SONTAR IS PLEASED WITH MY TOMB!..

MY LORD, I AM CERTAIN THAT HE IS... OVERWHELMED!



WHAT BALDERDASH! BUT I MUST SEE WHAT LIES WITHIN!

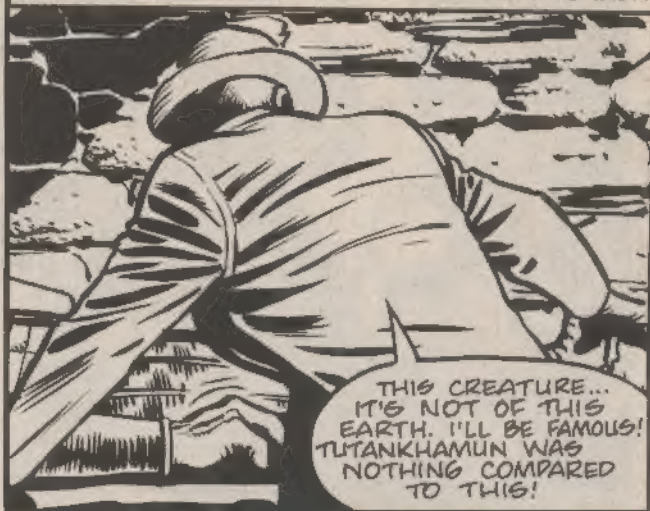
EFFENDI! I BEG OF YOU-- NO!

BUT WORDS CANNOT DISSUADE HIM,
AND HE FORCES THE DOOR.



DEAR LORD--
IT WAS TRUE!

BUT SONTARAN EQUIPMENT WAS BUILT TO LAST.



THIS CREATURE...
IT'S NOT OF THIS
EARTH. I'LL BE FAMOUS!
TUTANKHAMUN WAS
NOTHING COMPARED
TO THIS!

FREE!
AT LAST!
FREE!!



AAAARGH!

BUT EVEN THIS HAS
BEEN FORESEEN IN
EGYPT, EVERYTHING
IS TIMELESS...



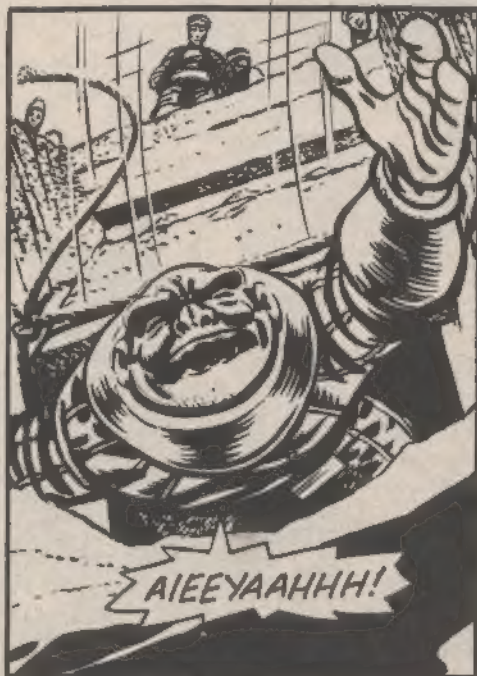
...EVEN INSTRUCTIONS 5,500
YEARS OLD...



NOW I
SHALL CONTACT
THE FLEETS--AND
HAVE THIS WORLD
DESTROYED!



NOW!
SLICE!



AIEEYAAHHH!

SOON, THE SANDS SHALL
AGAIN HOLD THEIR
ETERNAL SECRETS...

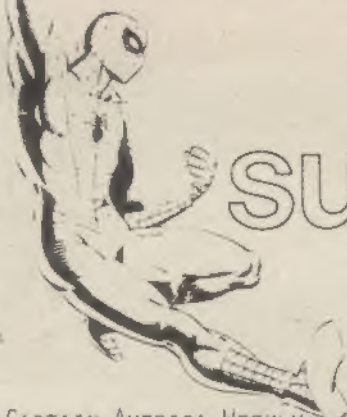


NOW... IT
IS OVER! WE
SHALL BURY IT
FOREVER!

FOREVER?

THE END

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The DALEKS

A SUDDEN
CHANGE IN THE
ROGUE PLANET'S
DIRECTION
THREATENS THE
DALEK WORLD
ITSELF...
SKARO!



...AND AS IT BURNS
A FIERY TRAIL TOWARDS
THEM... THEY PLAN.



ON THE LEFT IS
A MAJOR METEORITE
STORM. IT CUTS
ACROSS THE PATH OF
THE NEW PLANET
BUT THERE WILL BE
NO COLLISION.



...HERE YOU SEE
THE APPROACH OF
THE NEW PLANET.
WE ARE IN ITS
PATH...



...AND AS ITS
WEIGHT INCREASES,
SO DOES ITS SPEED.

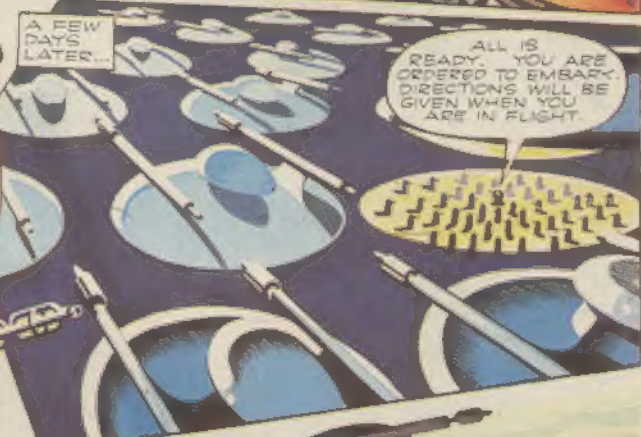
AND WHAT
IS SHOWN ON
THE LEFT?



THE
METEORITE
STORM... A
LAST HOPE
PERHAPS.



BUT IF MY
PLAN WORKS... THE
DALEKS CAN NOT
ONLY AVERT DISASTER
— BUT TRIUMPH
OVER OLD ENEMIES



A FEW
DAYS
LATER...

ALL IS
READY. YOU ARE
ORDERED TO EMBARK.
DIRECTIONS WILL BE
GIVEN WHEN YOU
ARE IN FLIGHT.



THE FUTURE
OF THE DALEKS
DEPENDS ON YOU.
YOU ARE ORDERED
TO SUCCEED!

WITH THE STABILITY
OF THEIR ENTIRE
SOLAR SYSTEM IN THE
BALANCE THE DALEKS
RESPOND QUICKLY...

CONTINUED
NEXT MONTH!